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ISSUE 61 ■ JULY 1994 ■ £3.95

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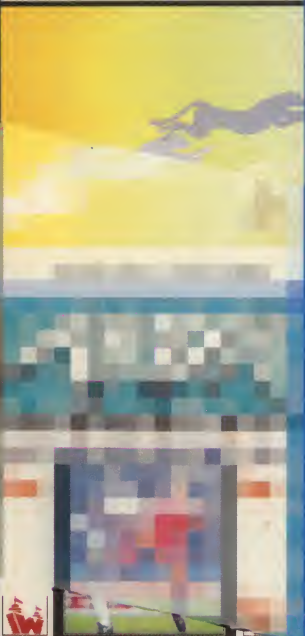
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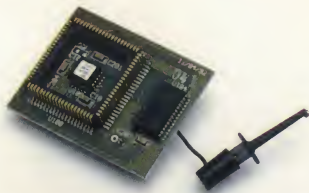
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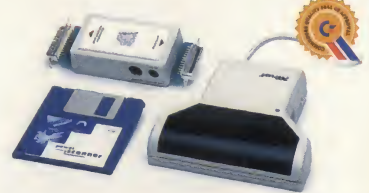
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THIS MONTH IN...  
**AMIGA  
FORMAT**

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JULY 1994

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Animator Eric Schwarz steals the show (again) in our regular PD round-up. P127

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James Pond returns for a decidedly loony outing. But this time he may have gone too far... Page 50

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*Impossible Mission* gets revamped. But will you "Stay awhile... Stay forever!" this time around? Page 52

## AMIGA Better by design!

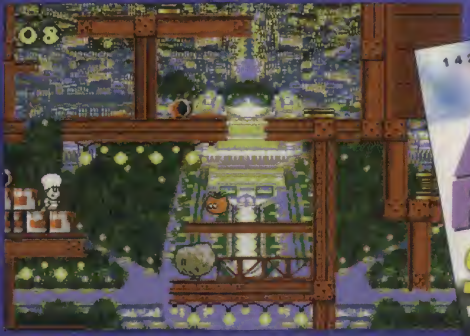
You have just made a great choice! The choice to buy and read *Amiga Format*, the world's foremost magazine for Amiga users. Unlike other Amiga mags, *Amiga Format* isn't written by mere journalists. It's put together by Amiga addicts, Amiga users, Amiga gamers, total Amiga freaks.

Unlike other Amiga magazines, we're the one Commodore choose to include a special edition of with every A1200 sold. And unlike other Amiga mags, we're the one that the computer industry trusts when deciding what to

keep stock of in their shops. We're sure you'll agree that we're not like other Amiga mags. Read it and enjoy.



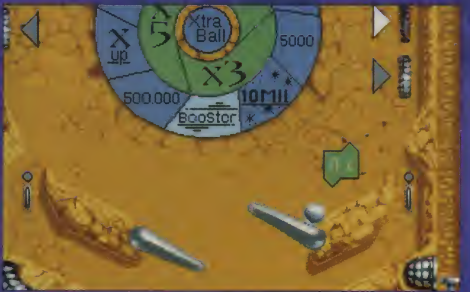




Chasing food and capturing vegetables is fun!? Has our reviewer gone *Out To Lunch*? Page 54

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AF reckons that when you're tired of Pinball, you're tired of life. (Then again there's always pool.) Page 67



# THEY THINK IT'S ALL OVER... Page 42

Archie Gemmill, 1966, Maradona, Chelsea and footie games. They're all here in the most comprehensive soccer feature of all time: strange World Cup occurrences, odd anecdotes, and AF's round-up of every Amiga soccer sim!

## Motion Pictures

Page 24



Our animation feature explains exactly what you need to take a bunch of pixels and bring them to life!

With *ClariSSA* on our Coverdisk, plus a free tutorial video, we thought we'd inspire you to create your own mini-movies with an in-depth look at the art of animation. We describe how it's done, what you need to get started, plus hints and tips from the Amiga animation experts.

**AMIGA FORMAT DISK 61A** **ClariSSA**

Make your animations smoother, faster and more efficient with this excellent utility!

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Works with all 1Mb Amigas

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**AMIGA FORMAT DISK 61B** **APIDYA**

Blast birds, bees and bugs in this classic shoot-em-up, and take the road to Wembley in our fabulous Amiga 1200 demo!

## On this month's Coverdisks

**FIVE PAGES OF COVERDISK INSTRUCTIONS BEGIN ON PAGE 10**

If you've ever created an excellent animation in *DPaint* or another paint package, only to find that on replay it's incredibly and uncontrollably jerky, this month's Coverdisk is the answer. In fact we're so pleased with it that we have even recorded a special video to accompany this amazing program. Don't try to use this software without checking out our instructions on page 10.

If you don't give a damn about super smooth animations, then it's still worth your while turning to page 13 for the low-down on our two fantastic game demos, *Apidya* and *Wembley International Soccer*!



*Apidya* features a very strange menagerie of insectoid enemies, while you take control of a bee. Weird, man...





# The Month IN VIEW

Another month, another *Amiga Format*. Steve Jarratt takes a few moments to reflect on the things that helped shape the last 30 days...

As I write this, the promised resolution of Commodore's impending purchase has still failed to materialise. Of course, the absence of hard fact simply means that the rumour mill is running on overtime. At the moment, there are several very plausible theories doing the rounds...

Odds-on favourite at the moment is Korean company, Samsung, as the saviour of Commodore, although another bright spark reckons it is Commodore who have bought a 51 per cent stake of Samsung!

Either way, no sooner do they get a look-in than the gossip-mongers suggest that Samsung, too, are in financial difficulty and have appropriated the help of some German company called Beate Uhse (never heard of 'em) in order to finalise the deal. This also allows Beate Uhse access to the Amiga's hardware technology so they can develop their Cybersex system!

It is also rumoured that Samsung (or whoever it turns out to be) will then chuck out a load of third-party Amiga licences so there'll be loads of cheap Amiga clones on the market. Which isn't actually such a bad thing; the cheaper the machine, the more it sells and the bigger the user-base.

But remember: these are purely rumours – we expect full details to be released very soon, so next month *AF* will have an in-depth news story explaining exactly what's happening to Commodore and the Amiga.

**In the meantime**, one of the more interesting suggestions is that the Amiga's advanced technology makes it an extremely viable proposition as a set-top box.

The set-top box is the holy grail of several companies aiming to corner the home entertainment market. The premise is this: you have a powerful computer sitting on top of the family gogglebox, which then plugs into the cable TV network. This machine then acts as a terminal allowing you to download information, games or movies, interact with live quiz shows, order flights or cinema tickets, go telesshopping... the possibilities are limited only by the power of the set-top box and the amount of data the fibre optic

information superhighway will be able to handle.

With this in mind, suddenly the Amiga looks an intriguing proposition: it's powerful and upgradeable, allowing users to install whatever add-ons might become available in the future. It's multi-tasking, so it can access several parts of the network at the same time. It's better suited to working with genlock technology, than say a PC, which means it's ideal for adding icons, menus or graphics over the top of broadcast video footage. And, of course, Commodore

**Reports of Commodore's** death may have been exaggerated, but life for the Amiga continues as normal with not one, but two, separate companies about to produce CD-ROM drives for the A1200 (news, page 16). Both ZCL and Silica have released details of their planned CD drives – both of which will run CD<sup>32</sup> games, and neither of which has any MPEG-based FMV support whatsoever.

One only has to look to the PC and Mac markets to see what effect the shiny disc has had on the software – multimedia applications, sprawling arcade adventures, rendered video clips, hours of sampled speech and so on. And neither system has FMV support to any noticeable degree; they both will eventually, but at a price. The

important thing is that they have access to all this data – now.


Only when the Amiga has a CD-ROM will software be written for it, and only once a decent user base is installed can software houses even think about converting their PC or Mac games to the Amiga CD-ROM.

I can fully appreciate Commodore's reticence to make a CD drive that doesn't have FMV support, but the Amiga simply cannot

afford to be seen without access to CD technology. Let's just hope it's not already too late...

**Babylon 5, then?** What a stonker! OK, so the acting's not up to much and *Thunderbirds* has stronger plots, but the computer graphic effects are nothing short of spectacular.

Freed of the limitations of models and bluescreen motion control, Foundation Imaging provide us with amazing scenes of interstellar dogfights, with long tracking shots from deep space right into the docking bay of the B5 spacestation. I just hope it doesn't go the way of *Battlestar Galactica*, where the expensive special effects (like the Colonial Vipers taking off) were used over and over (and over) again...

NewTek's Video Toaster technology certainly has shown its mettle, with *SeaQuest DSV*, *Babylon 5*, *The X-Files* (currently showing on Sky TV) and the up-and-coming *Robocop* series to its credit. Now, with the news that *LightWave* is being unbundled (see news story, page 18), anyone with a powerful Amiga, plenty of memory, a hard drive, a couple of hundred quid and endless patience can take on Ron Thornton at his own game... 

are already ahead of the field with MPEG decoding, which is vital for downloading full motion video over the cable network.

All it now needs is a built-in CD drive so it can play audio CDs and MPEG Digital Video discs. Slap it all in a sexy black box, chuck in a smart laptop infra-red controller with keyboard – and away we go.

It all makes perfect sense, and it's a darn sight more preferable than the other rumour which was that the entire buy-out had fallen through. We can but wait and see...



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The mechanics of the swings from the tee to green have been intricately studied and replicated to make the game as close as possible to the real thing.



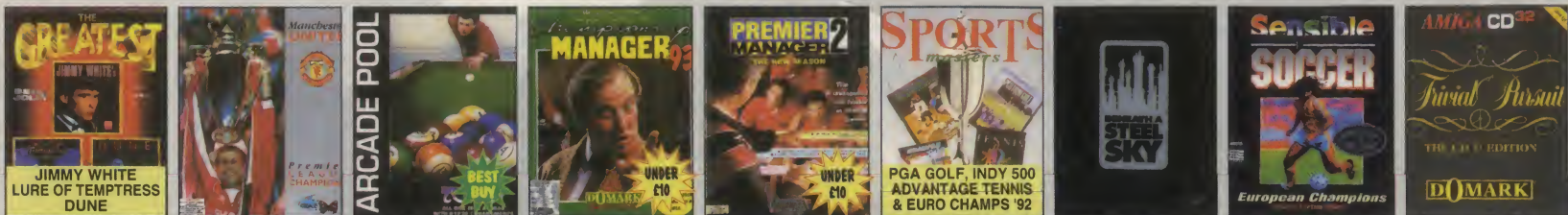
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1 MEG = requires 1 MB of RAM  
\* = NEW Item

**AMIGA A1200 VERSION GAMES**

Table listing Amiga A1200 version games with titles and prices. Includes titles like Airbricks 1.2, Alfred Chicken, Body Blows Galactic, Brutal Football Deluxe, Burning Rubber, and others.

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Table listing Amiga games with titles and prices. Includes titles like A-Train, A320 Airbus, Addams Family, Alien Breed, and others.

Table listing games like Championship Manager Italia, Chaos Engine, and Club Football Manager.

Table listing games like Cool Spot, Corruption, Crash Dummies, and others.

Table listing games like Heimdall 2, Inocent, International Manager, and others.

Table listing games like Nick Faldo's Golf, Nigel Mansell's World Championship, and others.

Table listing games like Pinball Dreams, Pinball Fantasies, and others.

Table listing games like Rainbow Collection, Rings of Medusa Gold, and others.

Table listing games like Tornado, Trojan-Alex, and others.

Table listing games like World Cup Year 94, WfW Wrestling 2, and others.

**AMIGA EDUCATIONAL**

FOR OUR FULL SELECTION PLEASE SEE OUR COLOUR CATALOGUE

Table listing Amiga educational software with titles and prices. Includes titles like 10 Out of 10, 10 Out of 10-Junior Essentials, and others.

**A1200 WORDSWORTH DEALS**

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Table listing Amiga applications with titles and prices. Includes titles like Amos, Amos-Professional, Amos-Professional Compiler, and others.

**AMIGA CD32 CD's**

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Table listing Amiga CD32 CD-ROMs with titles and prices. Includes titles like Alien Breed SE & QWAK, Arabian Nights (AGA), and others.

**DIGITAL VIDEO CD's**

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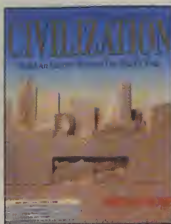
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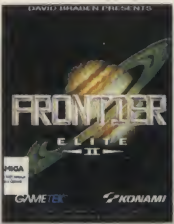
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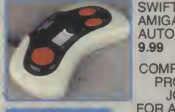
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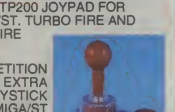
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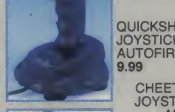
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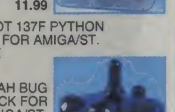
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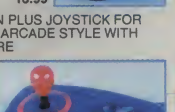
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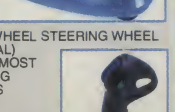
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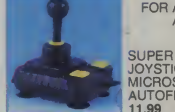
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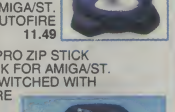
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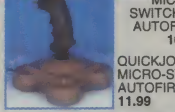
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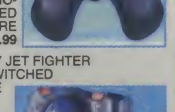
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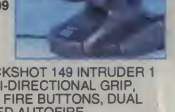
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Table showing membership fees for UK, Overseas EC, and Overseas World members for 6 months, one year, and two years.

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Table listing internal hard drive models (64, 80, 80 MB) and their prices.

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MICROVITEC 1438 MULTI-SYNC MONITOR advertisement with image of the monitor.

DISK DRIVES advertisement with image of a disk drive.

AMIGA A4000/030 4/214 advertisement with image of the computer system.

ALFA MEGAMOUSE 2 FOR AMIGA OR ST. advertisement with image of the mouse.

ECLIPSE MOUSE, MICROSWITCHED 290 DPI FOR AMIGA advertisement with image of the mouse.

LEGEND TRACKBALL RIGHT HANDED advertisement with image of the trackball.

DYSAN DSD3 3.5" DISKS WITH LABELS advertisement with image of the disks.

PACK OF 50 DYSAN DSD3 3.5" DISKS WITH LABELS advertisement with image of the disks.

DISK BOXES advertisement with image of a disk box.

BLANK DISKS advertisement with image of a disk box.

PACK OF 10 TDK MF-2DD 3.5" DISKS advertisement with image of the disks.

MEDIA LIFE FILE DRAWER STACKABLE advertisement with image of the drawer.





# CLARISSA

Get your animations running smoother than a Cashmere codpiece with *Clarissa*, this month's super Coverdisk giveaway. Jason Holborn is your smooth-talking host.

## BEFORE YOU START

To get *Clarissa* up and running, boot up your Amiga using a copy of your Workbench disk and then insert the *Clarissa* Coverdisk into your Amiga's disk drive. Double click on the *Clarissa* disk icon and then locate the *Clarissa* program icon and double click on it.

After a few moments of disk access, a window will appear asking you to enter your name and address. Enter these details and then click on the OK gadget and your copy of *Clarissa* will be personalised. After a few more seconds' disk access, your personal identification number will be displayed - just click on the OK gadget to skip this bit and *Clarissa* will finally load into memory.



With *Clarissa* you can show all manner of animated sequences, from rendered films to spinning logos. But whatever you create, we want to see it! Send your animations in to *Amiga Format* - we'll put the best ones on our cover disk!

If there's one area of Amiga graphics that is most likely to cause the jaws of Mac and PC owners to drop, it has to be animation. The Amiga has always been a great exponent of this fascinating art form - indeed, you'll find Amigas being used to train animators at Disney and even to produce broadcast quality animations in movie and television studios around the world.

If you've ever tried creating your own animation in a program like *DPaint IV*, you'll already be aware that the speed these packages play back your sequences isn't quite up to the full 25 frames per second required for smooth animation; the results just look jerky. And there's little you can do about the problem - unless you've got ProDAD's *Clarissa* loaded into your Amiga!

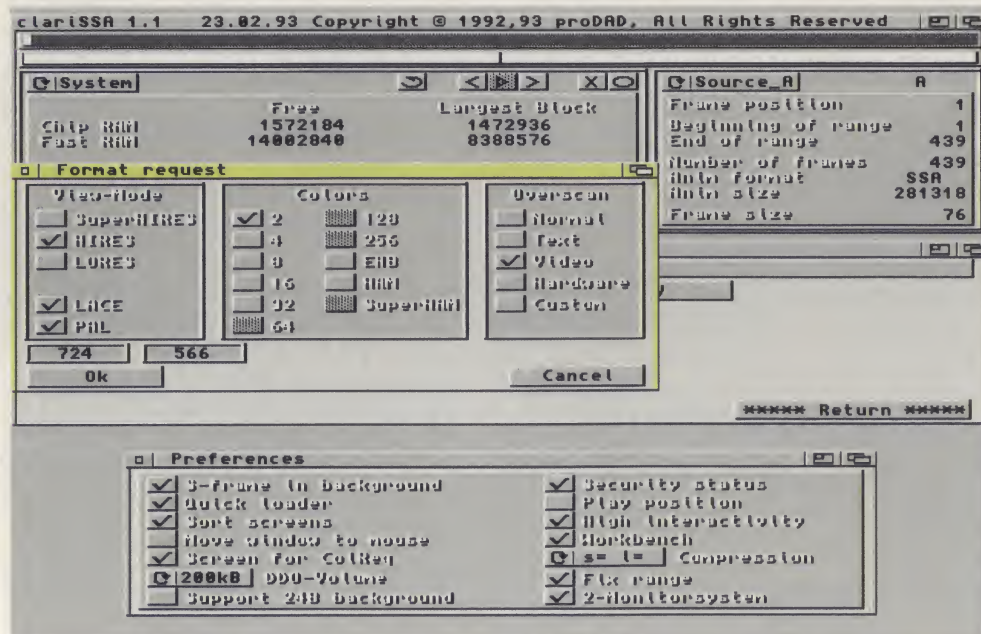
*Clarissa* is a powerful utility that enables you to increase the speed of any standard IFF ANIM format animation so that it runs at the full 25fps required to achieve the illusion of smooth movement. *Clarissa* achieves this by converting the IFF ANIM file to its own 'SSA' animation file format (short for Super Smooth Animation), which is faster than the ANIM format and more compact too. Simply run your IFF animations through *Clarissa* and not only will it allow you to convert the files to SSA format, but you can also apply fade, flash and colour cycling effects as well.

If all went well, *Clarissa*'s main option screen should have appeared in wonderful high resolution mode. Don't worry - it's not as daunting as it looks! As always, the best way to get to grips with a program as complex as *Clarissa* is to just use it.

We'll start by loading an animation into *Clarissa*. To do this, simply move the mouse pointer to the *Clarissa* screen title bar and select the Load Animation option from the Project pull-down menu. A file requester will appear

prompting you to select an animation to load. Within *Clarissa*, ProDAD have very kindly provided a demonstration sequence called 'SSADemoAnim'. Click on this filename and then click on the Load gadget and a window will appear containing useful information about the animation, such as the number of frames, the screen mode, how much memory is needed to hold the

animation, and so on. Running along the bottom of this window there should be five gadgets (not including the Cancel gadget). These gadgets enable you to select which of *Clarissa*'s memory buffers the animation will be loaded into. On this particular occasion, click on the Source\_A gadget - this will tell *Clarissa* to load the animation into buffer A.



If you're lucky enough to own an AGA-based Amiga then *Clarissa* will even convert your animations to 256 colour or HAM8 format. This also works in the opposite direction, so you can view AGA animations on a standard Amiga!



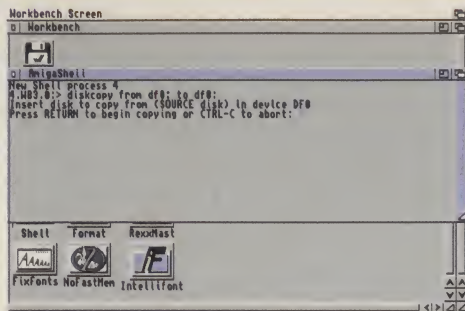
# BACKING UP YOUR DISK

Copying your Coverdisk is simple. Just follow this easy process...

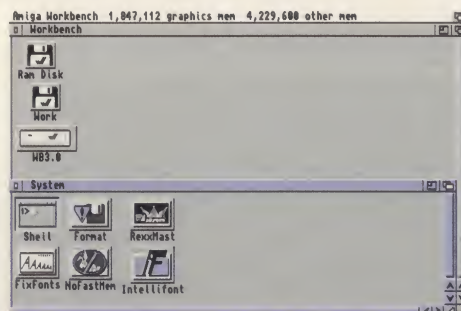
## DISK NOT WORKING

We give birth to a truck load of disks every month, so you can imagine a few will turn out bad. Sad, but true. So if you are the unfortunate parent of a problem disk, send it back, including an SAE for a free replacement to:

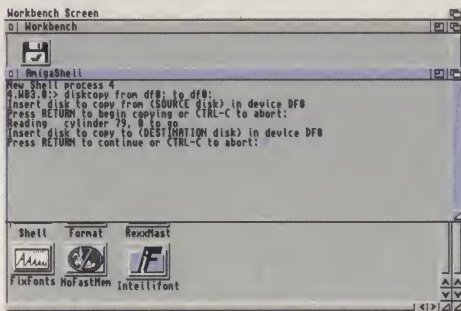
Amiga Format July Disk, Discopy Labs Ltd  
PO Box 21, Daventry, NN11 5BU



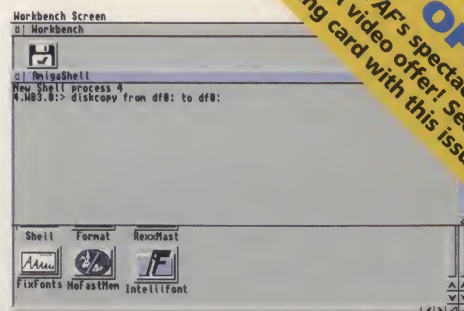
**3** When you are asked for the source disk, insert the Coverdisk and press Return. All of the information on this disk will then be copied from the disk into memory.



**1** Boot up with your Workbench disk, and find the icon called Shell, which should be in your system drawer. Double-click on this to go into the Shell itself.

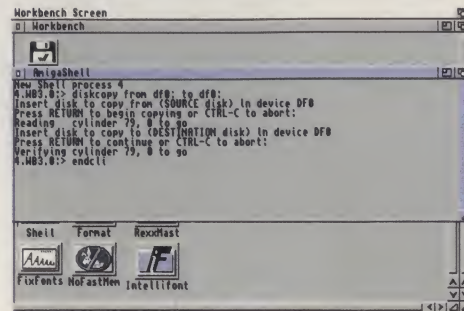


**4** Once it has read the info, it will ask for the destination disk. Insert the disk you want to copy to and press Return. All information on this disk will be destroyed.



**2** Type in the following line exactly as it appears here, taking care to put the spaces in the correct places:

DISKCOPY FROM DF0: TO DF0:



**5** On an unexpanded machine, the Amiga may ask for the source disk again, as it copies in chunks. Finally, type Endcli to close down the Shell. Your copy is complete.

With the animation loaded into memory, let's start by changing the format of the animation so that it's suitable for display by *ClariSSA*. All *ClariSSA* SSA animations are displayed in Interlace mode so the first thing we should do is to convert the animation to interlace mode if it isn't already interlaced. To do this, move the mouse pointer to the tools window in the middle of the screen and click on the Change Anim Format gadget. The window contents should then change and you'll be presented with three new gadgets: Format, Make LACE and AGA-DCTV.

The Make LACE gadget simply changes the screen mode of your animation so that it is inter-

laced. The AGA-DCTV option might also be useful to you if you have a Digital Creations DCTV colour board as it can be used to convert DCTV animations to AGA format for display on an A1200 or A4000. For the meantime, however, we'll skip both of these options and go to the Format option. Click on the Format gadget and a window will appear asking you to select a source animation. As we've only got one animation loaded into memory, only a single gadget will be displayed labelled Source\_A. Click on this gadget.

The *ClariSSA* Format requester then appears which can be used to alter the view mode of your animation, how many colours it uses and whether

it runs in overscan or not. Our animation is already in interlace mode so there's no point in reselecting this. Instead, let's knock up the number of colours that the animation uses from a measly four colours to a slightly more impressive 16. Once you've selected 16-colour mode, click on the OK gadget to continue.

To stop you from making a complete pig's ear of the conversion, *ClariSSA* will then check to make sure that this is exactly what you want to do by displaying a security request. Click on the OK gadget and the conversion process will start.

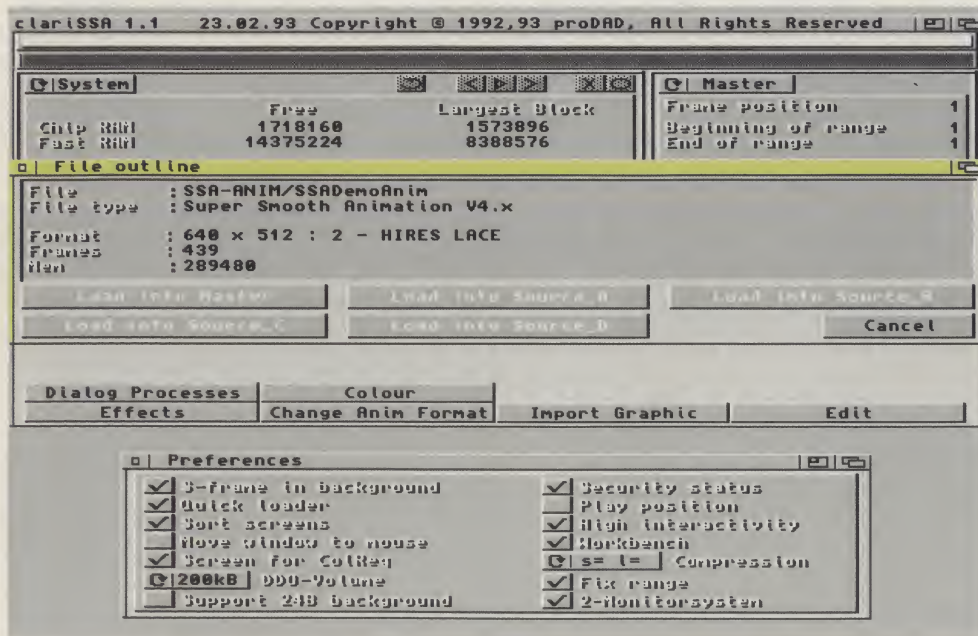
While the animation is being converted, you should see a little white rectangle in the top Project window move slowly across the screen from left to right - think of it as a progress meter.

Now we've got that bit out of the way, you should now have what *ClariSSA* calls a Master animation in SSA format. If you look closely at the status box in the right hand side of the Project window, you'll notice that *ClariSSA* is now displaying all sorts of useful information about our new animation - the number of frames (this should read 439) and the total size of the animation (around 281K) and so on.

Let's take a look at what we've got so far - move the mouse pointer up to the Project window and click on the play gadget. Pretty impressive, eh! If all went well, you should now be watching a very impressive (not to mention smooth) demonstration animation advertising ProDAD's other animation product, *Adorage* (OK, so it's a gratuitous plug but, hey, it's an impressive animation!).

You can view any frame of the animation easily by using the scroll bar in the top of the *ClariSSA* window. Just click and hold the left mouse button while the pointer is on the bar and the image at that position will be displayed. To return to the *ClariSSA* screen simply release the mouse button.

Continued overleaf →



Animation sequences are held internally using *ClariSSA*'s five memory buffers. The 'Source' buffers are used for temporary storage: only the main Master buffer can actually be used to display your animation.

VIDEO OFFER  
Don't forget AF's spectacular FREE  
ClariSSA video offer! See the  
backing card with this issue.

HOW TO USE YOUR COVERDISKS

JULY 1994



## CLARISSA EFFECTS

Now that we've managed to produce our own SSA animation, let's take a look at what other features *ClariSSA* has to offer...

Potentially one of the most useful is the ability to employ a different palette for every frame of an animation. This is something that is quite unique to ProDAD's SSA format - IFF ANIM files can only have a single, global palette. What this essentially gives you is a far greater level of flexibility when designing your animations as you're no longer restricted to a fixed palette - colour changes can be used to impressive effect.

Let's put this powerful feature to use. Move the mouse pointer down to the tools window and click on the Return gadget if the Change Animation Format requester is still being displayed. Once you're back to the main page, click on the 'Colour' gadget and a whole bunch of new gadgets should appear. Each of these gadgets gives you direct access to a host of special colour effects which can automatically generate a variety of colour transformations.

The list on the right explains what you can expect from each one.

### COLOUR CYCLE

Cycles the colours within an animation in much the same way as *DPaint* or *Brilliance*. *ClariSSA* gives you full control over which colours are cycled and in what direction.

### COLOUR CHAOS

If you want to add a truly psychedelic effect to your animations then this is the function for you. Colour Chaos produces weird random colour swaps.

### COLOUR FLASH

Potentially the most useful of the colour functions, Colour Flash produces short flashes of colour similar to lightning.

### COLOUR SEQUENCE

The Colour Sequence function is basically an extended version of the Colour Cycling function that can be used to create colour progressions within an animation.

### 3 COLOUR SEQUENCE

Like Colour Sequence, but you can set a third colour within the normal progression range.

### MULTI COLOUR FADE

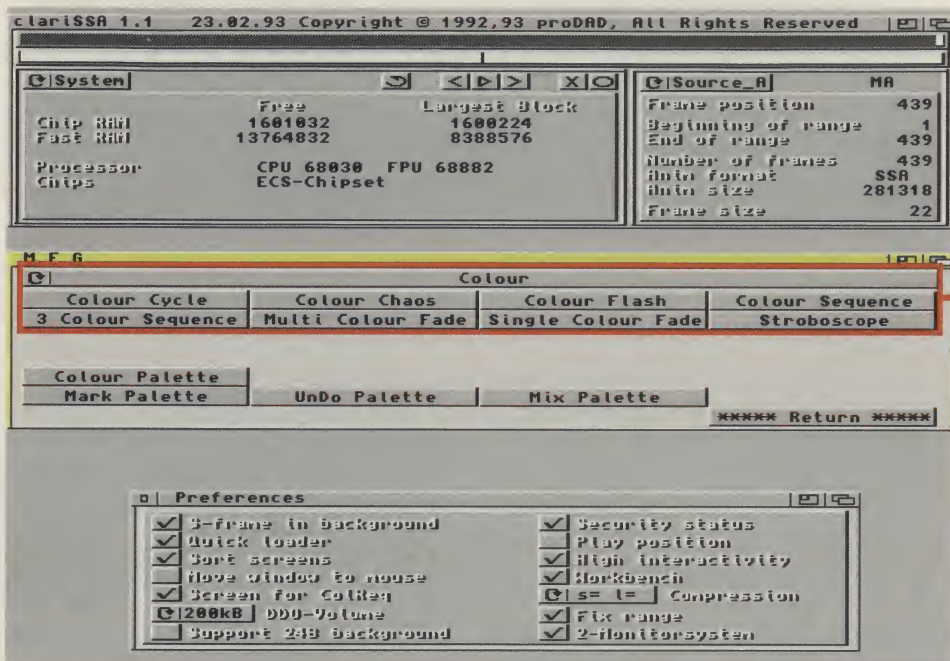
Can be used to fade an animation in or out. Every single colour within your animation will be affected by this function.

### SINGLE COLOUR FADE

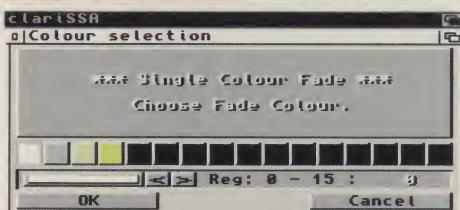
Like Multi Colour Fade but this function only fades a single, user selected colour.

### STROBOSCOPE

Like its name suggests, the Stroboscope function produces a regular strobe-like flashing effect which is just the ticket if you want to put your animations to music.



### FADE FROM BLACK



You can have your scene fade in from any colour you like - just tell *ClariSSA* which one you want.

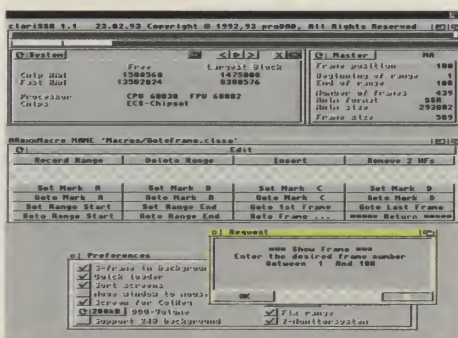
For this sake of this tutorial, let's try a simple fade in from black. Click on the Single Colour Fade gadget and a requester will pop up asking you whether you wish to fade in or out. These two gadgets obviously control the direction of the fade - fading in will start the animation with the fade colour completely faded out and will then increase its brightness until it is displayed in its original colour. This function sounds good so click on the Fade IN gadget.

The screen should then change and you'll be presented with a colour selector asking you to click on the fade colour - that is, the colour which is to be faded.

For this particular example, click on the first colour (which should be white) and then click on the OK gadget. You'll then be asked to select the reference colour for processing. Don't worry - this isn't as complicated as it sounds. For the meantime, however, click on the Reference Black gadget and *ClariSSA* will simply fade the selected colour to black. Before processing begins, though,

*ClariSSA* will ask you to confirm the operation - simply click on the Macro Loop gadget and *ClariSSA* will do its stuff.

### ON THE RANGE



Ranges come in jolly handy when you need to apply a special effect to only a small section of an animation.

Once all 436 frames have been processed, click on the play gadget and you should see the background colour of the animation smoothly change from black to white. There's one big problem, however - the fade takes the entire duration of the animation to complete which essentially means that by the time the selected colour has been faded in, the animation has run its course! Hardly a particularly useable effect.

The answer, of course, lies in ranges. In order to demonstrate ranges, however, you'll need to reload the demonstration animation (the version we've been using up to now is so heavily modi-

fied that it's past help!). This time, however, load it into the Master buffer.

Once it has loaded, go back to the main page and click on the Edit button and you should see a whole new array of gadgets appear before your very eyes. These are the range controls that allow you to define a range (a subset, if you like) of frames within an animation. Frames come in jolly handy when you want a *ClariSSA* effect to be applied to only a small section of an animation - all you do is to define the section of frames as a range and apply the effect to it. Clever eh?

### PROJECT WINDOW

The range is displayed by a white bar underneath the scroll bar in the Project window at the top of the screen. The whole bar will be white if you haven't already defined a range, as the default range covers the entire animation (hence the reason why *ClariSSA*'s effects are performed on all frames within an animation).

Our fade should really take place over the first quarter of the animation, so let's create a range. Click on the Goto Frame button and enter a value of 100 (which is roughly a quarter of the way through the sequence). You can position the current frame using the top scroll bar if you like.

Now click on Set Range End. You will see the range marker change to highlight the current range. Once you've defined the range, go back and apply a new single colour fade to the animation and then turn off the range by selecting Full Range from the Edit pull down menu. Finally, click on the Play gadget to view your new animation.



# WEMBLEY INTERNATIONAL SOCCER



England's defeat at the hands of the Dutch was a bitter pill to swallow, so we've got an exclusive rematch for you. Non-Anglophiles will just have to lose, deliberately.



*Wembley International Soccer* has some of the largest and most realistic-looking players ever seen in an Amiga football simulation. Our demo boasts an excellent replay facility and you can watch those great goals in slow motion.



*Wembley International Soccer* occasionally offers some helpful advice during the game. Robbo's free on the wing - to find him, simply tap the fire button.



"The referee's a bouncer." P Richards faces the ref's wrath (try saying that after a pint of cider). The man in black is a strict disciplinarian so keep it clean.

## KEYBOARD COMMANDS

**V** - changes view from top-down to side-view and vice-versa.

**Space bar** - speeds up the start of the first and second half.

**R** - activates the replay which can then be accessed using your joystick.

**Shift** - pauses the action.

**T**he World Cup is upon us once again and who are we to ignore this great footballfest? This month, we've got an exclusive demo of Audiogenic's sharp-shooting *Wembley International Soccer* and a level of the devilishly tricky insect-blasting shoot-em-up *Apidya*, snapped up for re-release by Wakefield-based softies Team 17.

*Wembley International Soccer* is a one-player AGA-only demo (the game is being released on A1200 and CD<sup>32</sup> only) and you're in charge of the England team, taking on the might of the Dutch cloggers in a four minute match. Press F1 and the game automatically goes into a one-player game. If the scores are level at the end of the game, you go straight into a penalty competition to settle the issue. When the match is over, the computer teams play each other - when you want a rematch, simply re-boot the machine, and off you go again.

The controls may initially seem a bit confusing but fear not; with a bit of practice you can initiate some intricate passing manoeuvres and blast long range howitzers until your heart's content. *Wembley International Soccer* enables you to play a variety of soccer styles - if you want to play a one-touch passing game or bypass the midfield with long balls, you can. The full version (out now) provides detailed tactical set-ups which allow you to tailor formations to your particular needs.

There are two pitch views to choose from, the classic *Kick Off* style top-down and a *John Barnes* type side-view. You can toggle between these at any time using the V button. The side view offers greater scope for passing and most find it the preferable option (well we do, anyway). The full version is now available for £25.99.

**Continued overleaf →**

HOW TO USE YOUR COVERDISKS

JULY 1994



## USING A ONE-BUTTON JOYSTICK

Shooting – when you want to shoot at goal, and inevitably you will, hold down the fire button for about half a second, aim the directional arrow and then release.

Occasionally, a player who is in a good position to receive a pass will appear in a window. A short tap on the button will do the trick.

To change the player in the window, centre the joystick, hold down the fire button and then point the joystick to the player you wish to pass to before releasing the button.



If, at the end of 90, er, sorry, four minutes the scores on the doors are even, the match is decided with a penalty shootout. Direct the arrow and go for goal.

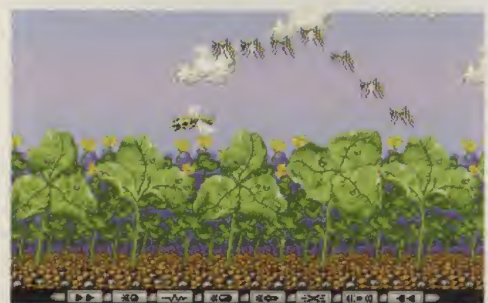
## LUCKY FOLK WITH A CD32 CONTROLLER

Yellow button – switches the view of the pitch from top-down to side-view and vice-versa.

Blue button – When a player appears in a window, tap this button and the ball will go straight to him.

Green button – use this to the player in the window. Press, direct the pad, then release.

Red button – pass, kick, head, shoot. You can also use this for one-touch passing by pressing before the ball has reached a player.



Some of the peskier bugs indulge in formation flying. The best tactic is to get in front of the leader and just keep on shooting – this will destroy the lot.



Collect the red flowers to enhance your arsenal of weapons and tap the spacebar to activate them. Large bugs – like the green chap above – need a couple of hits.



It all looks rosy in the garden. The sky is a delightful shade of blue, and the trees are green. But a mad butterfly blocks your path – kill it, before it destroys you.

### NOTE:

*Apidya* is a 1Mb demo. If you have trouble loading it on an AGA machine, disable the CPU caches and boot from the enhanced chip set.

# APIDYA



*Apidya* is one of the toughest shoot-em-ups around so it is imperative that you pick up extra firepower when it is available. You can also release a fabulous Power Blast by pressing the fire button for a second before releasing it.

Insects are everywhere. What do you do? Flap at them with an old rolled-up newspaper? Or do you miraculously transmorphose (eh?) into a bee with an almost ridiculous amount of fire power and blow them into next door's garden? If the latter sounds like more fun then you will find *Apidya* a really green-fingered blast. This old Blue Byte classic has been snapped up by Team 17 and and we've got the first level for you, end-of-level bosses 'n' all. Tackle all manner of garden pests including moles, butterflies, crickets and other things we don't even know the name of.

And as you destroy these common-or-garden pests, red flower symbols appear. You automatically pick up the symbols by flying over them and this will enable you to boost your firepower considerably. Check the weapons panel at the bottom of the screen and when the icons turn red, smack the

spacebar and hey presto, you can do more damage than Alan Titchmarsh with a barrel of Agent Orange. If you've got a joypad, the extra weaponry can be accessed from the pad itself. The power ups include Speed Up which (not surprisingly) accelerates the bee's movements, Spread Shots which fire three light-swords at the same time and Lightning which releases a powerful blast.

There is also a Drone power up – this little chap is a smaller insect who automatically follows the bee's every move, simultaneously firing weapons and deflecting the enemies' shots, thereby protecting the big feller.

The full version has five incredibly enjoyable, if somewhat tricky levels and you can blast away in simultaneous two-player mode – although one person has to be a small drone-type creature.

*Apidya* is available from Team 17 (0924 291867) for the bargain price of just £10.99.



# ELFMANIA

エルファミニア

"Trouser-wettingly fantastic... This is the closest an Amiga owner is going to get to owning a high-spec arcade machine" -The One



FOR ALL AMIGAS (1 meg of memory required) **£25.99**  
Renegade, C1 Metropolitan Wharf, Wapping Wall, London E1 9SS



**TERRAMARQUE**  
The Promise Fulfilled



# NEWS

## CD1200 ZAPPED BY INDI



Indi Direct's new Zappo CD-ROM drive - which we'll have exclusively for review next issue. Remember, you saw it here first...

Mail order giant Indi Direct have stepped in to offer A1200 owners a fully CD<sup>32</sup> compatible CD-ROM drive several months ahead of the UK launch of Commodore's eagerly awaited CD1200 machine.

Indi's new Zappo CD-ROM drive, which goes on sale on July 1st for just £199.95, uses a double speed, multi-session Sony CDU33A drive offering maximum data transfer rates of 300K per second. The drive, which is loaded via a retractable tray rather than the flip-top lid employed by Commodore's CD1200, is fully PhotoCD compatible and will also play standard audio, CD+G music CDs and Graphic CDs.

**Possibly the drive's** most important feature, however, is its high level of compatibility with existing CD<sup>32</sup> and CDTV software. This is especially impressive when you consider that, unlike

Commodore's drive, the Zappo drive does not have the benefit of the CD<sup>32</sup>'s Akiko chip. Instead, the functions of Akiko are emulated entirely through software.

"We've tested just about every CD<sup>32</sup> title we could find, and only one failed to work with the drive. Even that required just a tiny software fix. We even tried Psygnosis' *Microcosm* which makes extensive use of the Akiko chip, and it worked perfectly," claims Nigel Spires, one of the team responsible for the drive's development.

Indi have also managed to avoid the nuisance of having to upgrade the A1200 to *Kickstart 3.1*, a task that owners of Commodore's drive will have to undertake before the drive will even be recognised by the A1200. "All the device drivers required to drive the unit are held in ROM inside the drive and so our drive can be plugged in and used immediately. It truly is a plug in and go product," enthuses Indi's MD, Don Carter.

Commodore's own A1200 drive has been criticised for tying up the A1200's trapdoor connector, rendering other trapdoor expansions such as accelerator cards and memory expansions virtually useless. Indi's CD-ROM drive, on the other hand, connects to the A1200 through the PCMCIA port which not only leaves the trapdoor slot free for further expansion, but also makes the drive very easy to fit.

**Also new from Indi** is the *Zappo Smart Stor Plus*, an enhanced version of the *Smart Stor* reviewed on page 121 of this issue. Like the *Smart Stor*, the *Smart Stor Plus* is an external hard drive for the A600 and A1200 which easily connects to either machine via the PCMCIA port. The *Smart Stor Plus*, however, uses cheaper 3.5-inch IDE hard drives and is therefore available in sizes ranging from 130 to 340Mb from £249.99. Full details are available from Indi on 0543 419999.

## Get a good deal

### THE BIG DAY

Phoenix Computer World have a special sales day where *Amiga Format* readers - and only *AF* readers - can get a five per cent discount on any product in the Computer World advert (pages 102/103). The offer is open for just one day, so on June 30th get on the blower and save yourself up to a hundred pounds on the bigger items.

The phone lines will be open from 9am to 8pm with eight manned lines, so call 0532 350568. Or fax your order in on 0532 350702 on Thursday June 30th.

### IMAGINE THING

With *Imagine 3* now available, *Amiga Format* readers have one of three options: you can lash out £600 on the full version. Alternatively, because *AF* readers were lucky enough to receive version 2 on the Coverdisk, you can use our upgrade scheme as featured in *AF54* and *AF55* to receive *Imagine 3* for just £95 (see page 137 for back issues)

Or, even more alternatively, you can upgrade

to *Imagine 3* from Meridian by sending in a disk containing *Imagine 2* (on the *Amiga Format* Coverdisk), *Caligari*, *Real 3D*, *Aladdin*, or in fact any other 3D program, plus £89.95 and £3.50 to cover postage and packing.

And, while you're in a sending-off-money kinda mood, Meridian are at pains to point out that they also have *Essence 3*, volumes 1 and 2 (a collection of procedural textures for use with *Imagine 3*) plus *Forge*, a program which process those textures at high speed. Both items cost £79.95 plus £3.50 postage.

Call 081-543 3500; fax on 081-543 2255; or write to Meridian Software Distribution Ltd, East House, East Road Industrial Estate, East Road, London SW19 1AH.

### STAR PRICES

Star Micronics have slashed up to 25 per cent off their dot-matrix, laser and colour thermal printers. For the full lowdown, contact Star on 0494 471111. Now's a good time to get into print...



Down in price: Silica's Ricoh 1200 Laser Printer makes professional-quality DTP even more affordable.

### BREAKING THE BARRIER

Silica are also in on the price-slashing act, with their Ricoh 1200 Laser Printer dropping under the £500 barrier to £499.

Offering 400dpi, six pages a minute and a full 2Mb of memory, the Ricoh comes supplied with a free, specially devised printer driver which has not previously available. For further details, call Silica on 081-309 1111.



# IT'S SHOW TIME (SOON)

The Future Entertainment Show returns to Earls Court 2, London, in the last week of October with a new line-up of events that promise to make it an unmissable occasion for all Amiga owners.

In particular, at the heart of the show will be an Amiga theatre organised by our very own editor Steve Jarratt, where you can meet the magazine writers, as well as leading Amiga programmers and key industry figures, and quiz them on the future of the Amiga and 'interactive entertainment' in general. Whatever you want to find out about - VR, the Internet, multimedia, CD-ROM or Full-Motion Video - you'll be able to.



Don't be left of the crowd - book early and join the masses at this year's Future Entertainment Show!

The Show runs over five days, from Wednesday October 26th to Sunday October 30th, and it's been timed to coincide with the half-term holidays to make it a real family day out. Tickets cost £6 in advance or £7 on the day.

Future Entertainment Show Hotline: 0369 4235.

## BOOK EARLY FOR FES '94 AND WIN £100 SPENDING MONEY!

If you're planning on going to the Future Entertainment Show, don't hesitate - book early and you could win a £100 voucher to spend at the Show.

Book tickets using the Show Hotline (0369 4235) before July 31st, and you'll be entered into a free draw. When the draw takes place on August 1st, five lucky winners will each receive a £100 voucher which they can spend on anything they want at Silica's stand at the show.

## Music to your ears

Spectravideo are launching a speaker system to help you make the most of your Amiga's music and sound effect capabilities.

Ideal for applications such as games and multimedia, a pair of Logic 3's ScreenBeat 3 speakers can be mounted on your monitor and feature built-in amplifiers and booster circuitry to enhance sound quality. The speakers also include magnetic shielding to stop them playing havoc with your monitor.

The Screenbeat 3 sound system should be available from good computer stores for £16.99. Further information can be obtained by phoning Spectravideo on 081-902 2211.



Boost the power of your Amiga's sound capabilities with these great-looking Screenbeat 3 speakers from Spectravideo.

## TAKE CONTROL

If you're running out of desk space, Premier Developments' new range of Amiga 'Control Centre' workstations will be of interest. Three models are available starting with the £38.85 Uni-Centre (suited to the A600, A500 or A1200). A 'stretched' version called the Uni-Centre+ is available for £42.75. And they also have the £31.29 Uni-Plinth, which provides a sturdy method of holding your monitor above your Amiga.

Contact Premier Developments on 0487 823684.



## The Jeff Walker Column

Recently I had a call from a desperate Amiga user who was having problems with a particular piece of software. He had asked his dealer for help but was given none, only the phone number of the UK distributor. He asked the distributor for help but was given none, only my phone number. I didn't have a clue as the problem was to do with using the software with a particular piece of hardware, and although I owned the software I knew nothing about the hardware he was using.

So there was only one thing left to do: call the people who manufacture the software and/or the people who manufacture the hardware. Great. One was in Germany, the other in the USA. Even before you dial you suspect you know what's going to happen. Company A is going to say the problem lies with Company B's hardware; Company B is going to say it is Company A's software that is at fault. One of them may be right, but neither wants to help because in their opinion their product is perfect, so it is SEP - Somebody Else's Problem.

Often the problem is more complex than a simple conflict between two products; it may be a lack of cooperation between a handful of products, including the Amiga itself. Then who do you turn to? Well, in an ideal world it should be your dealer. In an ideal world, it would be the responsibility of that shop to help you get everything back up and running.

Alas, in this back-stabbing, undercutting industry, customer loyalty is almost non-existent. People will instinctively buy their kit from whoever is selling it the cheapest. And dealers working with narrow profit margins don't really want anything to do with after-sales support: half an hour on the phone and that's their profit gone. A short-sighted attitude, maybe, but one that is prevalent in the Amiga sector of this industry.

The aforementioned customer loyalty is the key. I used to work in a Butchers (don't laugh) and when all customers had to do was cross the road if they didn't get the service they wanted, I had to bend over backwards to accommodate them. I had to cut chops specially for them, smile a lot, carry their bags to the car, even deliver stuff on my way home from work. The point here is that none of this was considered to be special service. All customers were treated this way. And while some of our prices were higher than over the road, people were prepared to pay that bit extra provided I made them feel special, like they were my best customer.

There's no doubt that personal service has taken a bashing in this country over the past 10 years or so. During the consumer boom goods tended to sell themselves, so shop managers and assistants became lazy. They have got used to just 'shifting boxes'. Providing a personal service has become too much like hard work.

So is there anything you can do about it? You bet there is! Vote with your pocket. No matter where you shop for your Amiga kit, ask beforehand about the kind of technical support you can expect. And if you don't get the answers you want to hear, don't be shy, ask to speak to the person in charge and explain to them that you are going elsewhere to buy your kit because you want better after-sales support. If everyone does this, managers and owners have to take notice.

But the most important thing is that you MUST go elsewhere if you are unhappy. It is no good complaining and then buying the kit from them anyway because it is a few pounds cheaper than everywhere else. All this will do is exacerbate the problem. There are many dealers who provide excellent after-sales service, although a lot of them tend to show customers the same kind of loyalty that customers show them - regular customers get better treatment. You are letting them get away with this. And only you can change their attitudes.

For some years now you have been sending out signals to computer retailers that cheapest is best, that nothing else matters except price. If you want this to change, if you want better service and support, you are going to have to stop complaining to magazines about it and start demanding it from your dealer.

**THE OPINIONS EXPRESSED HERE ARE NOT NECESSARILY THOSE OF AMIGA FORMAT**





## The Tim Smith Column

**T**he one difficult thing about writing this column, I mused as I sat incarcerated on a tube train recently, is the lead time. OK, there's also the fact that there isn't a portable Amiga yet, so I couldn't make good use of the dead time either, but the lead time is a bind.

You see, as I write this, the Amiga still hasn't been taken up by Samsung... whoops! By anybody. It would be easy enough to pile into an amusing little sweepstake at this moment. I could detail all the names that have been mentioned as potential suitors, I could give Prix De L'Arc de Triomphe-like odds and you would be amused and informed.

But what happens when this issue of the UK's favourite computer magazine issue hits the shelves with the news that Rupert Murdoch... whoops! Someone has bought our pride and joy. Or maybe Sony or Amstrad. Or what if Philips piles in? Or maybe Acer? I'd look like the man who predicted that the Tories would win the European elections hands down. So I won't do that.

GamePro magazine in the United States is advertising the Amiga CD<sup>32</sup> as the 'machine that conquered Europe'. The advert also carries an endorsement saying that CD<sup>32</sup> is the hardware of the year over 3DO and Jaguar. The irony is that for the first time in years, the name Amiga has made an impact on the 'minds' of the American games-playing public with (a) a console and (b) at a time when the fortunes of the format are hanging in the balance.

Still, it's not as ironic as the fact that the other big name at the moment is Atari and its Jaguar (albeit with a rip-off, sorry upgrade, of an ancient arcade game in *Tempest 2000*). The circularity of history is a subject to ponder on when you've got nothing better to do – such as when you're sitting on a tube train listening to people slowly going mad.

Talking of people going slowly mad... there's the Internet. Firstly, cheers for all the E-mail I've been getting from people. For the most part, the comments have been fascinating. I'm sorry if I've not replied to everyone as yet. I'm also sorry that I can't reply to the heavily technical questions, but that's Mr Veitch's job.

Personally I would love to see everybody using E-mail. As a device for getting information and opinion from one source to another, it's unbeatable. There are also companies now setting up that will enable you to send faxes in the US, for the price of a local phone call. Essentially, you send your E-mail message to the company or companies (for the price of your local Internet hook-up), and they then whisk it into the fax machines of individuals or companies.

This opens up a whole new level of interaction, at a reasonable cost, for a whole bunch of people who would never normally get the chance to have themselves taken seriously by getting a fax message in all of its hi-techness. Constructive anarchy – the Net – is a fine tool in the hands of the right people.

What isn't too cool is the number of bumbling old whingers who are now starting to rant on, in the style but without the charm of Colonel Blimp, about how the Internet, isn't the same as it once was. "Oh Gawd," they intone (people like this always 'intone') "all these newbies are taking over the Net and using new phrases, not playing by the rules, asking questions we've all asked years ago, and not wiping their feet or doffing their caps to us Mavens". Tough boys, tough. See you next month.

Tim Smith is Technology Editor of Computer Trade Weekly. Contact him at [tsmithb@cix.compulink.co.uk](mailto:tsmithb@cix.compulink.co.uk) and [timbo@gashead.demon.co.uk](mailto:timbo@gashead.demon.co.uk).

**THE OPINIONS EXPRESSED HERE ARE NOT NECESSARILY THOSE OF AMIGA FORMAT**

# LIGHT let loose

**N**ewTek have decided to 'unbundle' their *LightWave 3D* software v3.2 from the Video Toaster technology. Previously only available as part of the \$2,000 hardware/software package, *LightWave* has long been regarded as one of the best 3D rendering packages available – but has been dependant on running in conjunction with the Toaster circuitry.

A separate software solution was released a few months ago in the shape of *LightRave*, which used a hardware dongle to fool *LightWave* into thinking it was running on a full Toaster set-up.

However, NewTek have now made *LightWave* available as a stand-alone program, which costs \$695 in the US – the UK PAL version will probably come in for a shade under £600 – but it's still £200 cheaper than *LightRave*.

*LightWave 3D* needs an Amiga with 8Mb RAM, Workbench 2.04 or above – and a hard drive, since the original took up 110Mb of code, and came on 45 disks! NewTek haven't yet decided how many dozen disks *LightWave 3.2* will take up...

Anyone tempted to lash out on NewTek's renderer will be happy to know

that the Glasgow-based 24 Bit Club provide a range of services for *LightWave* and Video Toaster users. Currently in beta-test is *The LightWave Collection*, a mass of rendered images, 3D models and texture maps for use in *LightWave* productions.

*The LightWave Collection Set #1* comes on 10 disks (a full 15Mb-worth when decompressed) and costs £29.95, including a manual with hint and tips on getting the most out of *LightWave*.

A sampler disk is also available for £3.95 so that you can gauge the quality of the collection. The disk contains seven files, including a rotating planet Earth file, a scene file of a T-Rex attacking a car (surprise, surprise) and textures for detailing the hulls of spaceships.

The 24 Bit Club provide a quarterly newsletter and offer an advice service to *LightWave* and *Imagine* users. They are currently compiling a demo tape of the best 3D demos from around the world and will shortly be selling copies of the book, *Lightwave Organic Modelling*.

The 24 Bit Club are contactable at:  
6 Skirsa Square, Floor 1, Glasgow G23 5DW, or on their phone/fax number:  
041-946 2191, between 2.30 and 5.30pm.

Future  
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## EDITORIAL OPPORTUNITIES

Future Publishing, Europe's biggest publisher of videogames and leisure computing magazines, needs enthusiastic, young, skilled writers for its magazines, including Amiga Format, CD-ROM Today, PC Format and GamesMaster.

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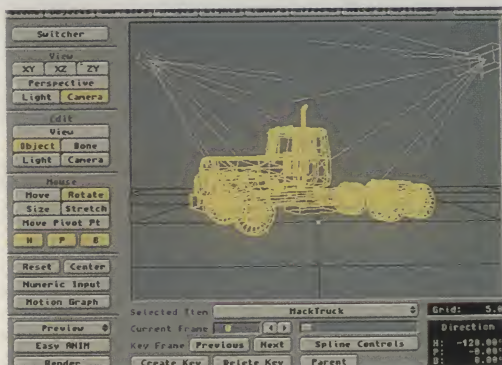
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# WAVE



*LightWave* (bottom left) has been responsible for the stunning effects in *SeaQuest DSV* (above) and the up-and-coming TV series of *Robocop* (below right). Now its powerful modelling and rendering capabilities are soon to be available to just about any high-end Amiga user...



## Amiga 1200 speed fiend

Gordon Harwood Computers, the UK distributors for the Blizzard range of A1200 accelerators and RAM expansion boards, have announced the launch of the Blizzard A1230-II, a new cost effective 68030 accelerator for the A1200.

The new board, which is available now for as little as £244.95, comes in two forms – a low cost 40 MHz version based around the 'economy' version of the '030, the 68EC030, or the slightly faster 50MHz board which is based around the full 68030 complete with memory management unit. In tests carried out by Harwood, both boards managed to easily out perform the A4000/030 with the 50MHz board, in particular, running twice as fast as the A4000.

**Both versions of** the A1230-II feature two standard SIMM sockets for the addition of fast RAM using either 1, 2, 4, 8, 16 or 32Mb SIMM modules. What's more, the Blizzard allows you to mix SIMMs so the board can grow as and when your budget allows it.

Also featured as standard on both boards are two

## MORE THAN JUST A MOUSE MAT



Animals aren't the only subjects made into mousemats by The Data Business Ltd. They also do a well-filled bra and an oiled male chest. Sadly, they only sent us photos of the frog and pig... For details call 0865 842224.

sockets for the addition of either a PGA or PLCC maths co-processor, a real time clock, an integrated DMA port for the connection of an optional SCSI-II hard disk controller and a special 'feature connector' for future developments.

Although no add-ons are yet available for the board, Harwoods claim that both an MPEG decoder and even a CD<sup>32</sup> compatibility board could eventually be released. For more information, give Gordon Harwoods a call on 0773 836781.

# NEWS brief

## ANIMATE TO TAPE

2D and 3D animators should send their entries in for the Animation Contest 94 Video Tape. Entries are the judged by 'industry professionals' and the winners receive computer hardware and software. A promotional video with contact names and numbers is then produced for general distribution.

For more details and rules send an SAE to Anim Contest, PO Box 9839, Fresno, California 93794, USA, or Internet them on: [mquaschn@mondrianCSUFresno.EDU](mailto:mquaschn@mondrianCSUFresno.EDU).

## EFFECTS FESTIVAL

And while you're at it, entry forms are now available for the London Effects & Animation Festival. The competition is open to all manner of work, from art to commercials, to videogames and feature films, as part of the Computer Graphics Expo (Wembley Conference Centre, 8-10 November). Entries have to be in by September 7, so contact Alison Nolan or Nicola Kingham on 081-995 3632.

## VIRUS UPDATE

The latest *Virus Checker* Compilation is now available for £1.50 from Craig Holmes, 23 Rochester Ave, Wednesfield, Wolverhampton, West Midlands WV11 3AU. The disk contains *Virus Checker 6.41*, *LVD 1.75* and *Virus Z II 1.07*.

## COMPUSERVICE

Compuserve have added current reviews of the UK's most popular films, books, plays and videogames. To join Compuserve, call 0800 3289378.

## VIDEO FONTS

Diskotech have compiled what they to believe to be the biggest collection of animated fonts for use in video titling. They're all compatible with *DPaint III*, work on all Amigas and in all screen formats. £15 gets you the *Moviefonts* pack with a disk of five fonts plus a disk catalogue illustrating more than 25 others. Call Diskotech on 05912 242.

## AMIGA'S DAD JOINS SCALA

With the demise of Commodore International Ltd, Jeffrey S Porter – heralded as the father of the Amiga – has joined Scala. The former director of advanced technology at CIL is now the vice president of engineering at Scala, with an eye to interactive TV...

## ALL CHANGE

First Computer Centre have changed the number of their Bulletin Board. It is now: 0532 311422.

## TALENT ALERT!

Simon Lillie is looking for talented Amiga musicians and demo writers to feature on a possible album to be released for later this year, or early next year. For more details call 0244 536718 or write to him at 10 Firbrook, Hawarden, Deeside, Clwyd CH5 3HH.



## THIS MONTH'S TOP 30 A500/A600

1. (2)	Up	Man Utd Prem League Champions (Krisalis)	81%
2. (3)	Up	Cannon Fodder (Virgin)	FG95%
3. (1)	Down	Beneath A Steel Sky (Virgin)	FG94%
4. (4)	Same	Frontier: Elite 2 (Gametek)	FG90%
5. (6)	Up	Premier Manager 2 (Gremlin Graphics)	80%
6. (5)	Down	Skidmarks (Acid Software)	FG90%
7. (7)	Same	The Settlers (Blue Byte)	FG94%
8. (9)	Up	Sensible Soccer 92/93 (Renegade)	80%
9. (-)	New	Sensible Soccer Intl (Renegade)	FG93%
10. (17)	Up	Heimdall 2 (Core Design)	81%
11. (12)	Up	Jurassic Park (Ocean)	70%
12. (10)	Down	Liberation: Captive 2 (Mindscape)	80%
13. (18)	Up	Zool 2 (Gremlin Graphics)	FG93%
14. (15)	Up	Championship Manager Italia (Intelek)	85%
15. (-)	New	Wembley Rugby League (Audiogenic)	74%
16. (-)	New	K240 (Gremlin Graphics)	84%
17. (26)	Up	Champ Mngr Compendium (Domark)	72%
18. (11)	Down	Mortal Kombat (Virgin)	74%
19. (21)	Up	Genesia (Mindscape)	71%
20. (20)	Same	Chaos Engine (Renegade)	FG90%
21. (24)	Up	Syndicate (Electronic Arts)	FG91%
22. (19)	Down	Award Winners - Gold Edition (Empire)	10/10
23. (-)	Re	Championship Manager '93	82%
24. (29)	Up	Micro Machines (Codemasters)	FG90%
25. (30)	Up	World Class Cricket (Audiogenic)	78%
26. (13)	Down	Darkmere (Core Design)	80%
27. (-)	Re	Nick Faldo's Champ Golf (Grandslam)	FG90%
28. (-)	New	Apocalypse (Virgin)	86%
29. (26)	Down	Lemmings 2 (Psygnosis)	FG94%
30. (28)	Down	Air Force Commander (Impressions)	69%

Chart compiled by Gallup

## A1200 AND CD<sup>32</sup> GAMES

### Top Ten A1200 Games

1.	Ryder Cup Golf (Ocean)	FG91%
2.	Brutal Football (Millennium)	77%
3.	Jurassic Park (Ocean)	70%
4.	Star Trek: 25th Anniversary (Interplay)	50%
5.	Alien Breed 2 (Team 17)	80%
6.	Soccer Kid (Krisalis)	FG93%
7.	Simon The Sorcerer (Adventure Soft)	84%
8.	Civilization (Kompart)	FG95%
9.	Sabre Team (Krisalis)	8/10%
10.	Sim Life (Mindscape)	86%

### Top 10 CD<sup>32</sup> Games

1.	Gunship 2000 (MicroProse)	FG92%
2.	Frontier: Elite 2 (Gametek)	FG91%
3.	Chaos Engine (Renegade)	FG92%
4.	Striker (Gremlin Graphics)	58%
5.	Liberation: Captive 2 (Mindscape)	FG91%
6.	Ultimate Body Blows (Team 17)	FG90%
7.	Pirates! Gold (MicroProse)	82%
8.	Zool 2 (Gremlin Graphics)	87%
9.	Fire and Ice (Renegade)	85%
10.	Sensible Soccer 92/93 (Renegade)	FG93%

Chart compiled by Gallup

## CHART CHAT



DJ, Robbie Rob goes football crazy in this month's countdown.

**Footy games - count 'em.** There are no fewer than seven in the A500/A600 Top 30, including newie *Sensible Soccer International* (reviewed this issue as part of our special five-page footy feature, see page 45), *Manchester United Premier League Champions* and the cash cow that is Domark's *Championship Manager* series.

Soccer fans don't have it all their own way, though. Audiogenic's arcade game *Wembley Rugby League* makes a strong showing at 15 and their cricket game is also clawing its way up the chart, moving up a respectable five places from 30 to 25. The only other new entry to this month's games chart is Gremlin's *Utopia* sequel *K240*.

There are more new entries in the volatile CD<sup>32</sup> chart than in the main chart this month. Four new games - *Striker*, *Fire And Ice*, *Zool 2* and *Ultimate Body Blows* completely knock out previous contenders like *Microcosm* and *Total Carnage*, while the A1200 chart sees only one new entry - a platform game called *Soccer Kid* which tells the tale of a footy mad youngster in search of the World Cup. Looks like we've come full circle, doesn't it?

ROB MEAD

# Sister acts



On sale now: AP's sisters, *Amiga Power* and *Amiga Shopper*.



Here at Future Publishing we not only produce the biggest and best-selling Amiga magazine, *Amiga Format*, but we've got two strong sisters. One's playful and fun, while the other's more the serious and studious type; they're called *Amiga Power* and *Amiga Shopper*, respectively (see pics above) and we thoroughly recommend them both.

On sale now, *Amiga Power's* July issue has two Coverdisks packed with *Elfmania* and *Apidya* demos, plus four complete

games: *Trick Or Treat*, *Digger*, *Bob's Magic Garden* and *Gravity Force 2*. *AP* is a magazine with attitude, and this issue has plenty of it on games like *Impossible Mission*, *Banshee*, *Ultimate Body Blows* and many more.

*Amiga Shopper's* July issue, also on sale now, has a 10-page round-up of every word-processors on the market, and can help you out of any Amiga problems with their Q&A pages and tutorials on everything from Comms, and Amiga DOS, to Video and programming in C and AMOS.



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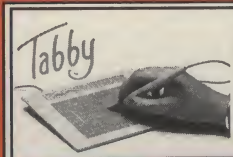
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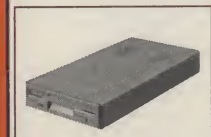
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One of the best things the Amiga can do is to create stunning sequences like this one produced using LightWave.

# MOTION PICTURES

Ever wanted to know more about animation? Well, you have a copy of *ClariSSA* to help, and here's Gary Whiteley and Phil South to explain how you can become an Amiga animator.

If you own an Amiga, you must surely know by now that the thing it does best of all is moving pictures. That makes it great for games, but it also means that when you want to try something more creative, your obvious first step is to try your hand at animation.

Most of you will have a copy of *Deluxe Paint*, with which you can try out animation for yourself. It's surprisingly simple. Now you also have *ClariSSA*, which will turn any animation or collection of separate pictures into a super-smooth animation. It's real power-at-your-fingertips stuff. Perhaps what you might not have is an insight into how 'real'

animation works – stuff like Walt Disney movies, the Oscar-winning *The Wrong Trousers*, or a really good game intro.

So in this article, we examine all the techniques that the professionals use and show you how simple they really are. We'll explain all the technical terms, and even ask the experts to reveal how they do what they do. But let's start with a little history...

## THE STORY OF ANIMATION

Animation isn't a new thing. It's been around even longer than movies, but uses the same idea: that by running through a set of changing images at the rate of 10 or more a second, you can create the

impression of flowing movement. Animation started around 100 years ago in Paris, before photographic film was even invented, with sequences of hand-drawn slides fixed to a long leather belt drawn in front of a light source to project the images on to a screen.

The first film animations were Trickfilms, where objects were animated for adverts or primitive special effects. The first drawn animation, Emile Cohl's *Fantasmagorie*, appeared in 1908, soon followed by Winsor McCay's *Little Nemo* and *Gertie The Dinosaur*. McCay's films were milestones in cinema animation, using characterisation and techniques such as looping and repeats for the first time. In Europe, the First World War steered the fledgling animation industry towards propaganda work, leaving the entertainment-orientated USA way ahead. Pat Sullivan and Otto Messmer came up with *Felix The Cat*, while Max Fleischer developed *Koko The Clown*, *Betty Boop* and *Popeye*.

Sound film duly arrived, making it possible to combine sound and vision into one coherent production. In 1928 Disney's first synchronised sound film, *Steamboat Willy*, appeared and Disney went from strength to strength, turning out a string of classic animations such as *Pinnochio* (1939), *Dumbo* and *Fantasia* (both 1941).

Disney's domination waned after a strike in 1941 and many animators struck



out with new companies. Noted animator/directors such as Tex Avery, Chuck Jones and Fritz Freleng developed new characters, including Bugs Bunny, Roadrunner and Daffy Duck, as well as many of the hilarious routines and gags which became standard cartoon material.

In the 1950s the growth of TV brought a wider audience for animators, though their budgets and production values inevitably suffered under TV's commercial constraints. However, animation production continued apace and many innovative works were produced by animation giants like Norman McClaren, Len Lye and Oscar Fischinger – all of whom have contributed greatly to today's animation styles.

In Britain, TV has created a wide market for cartoons and bodies like BBC2, Channel 4 and the British Film Institute have put a lot of money into quality productions. From Bob Godfrey's *Rhubarb And Custard* through Richard William's *The Snowman* to Nick Park's Oscar-winner *The Wrong Trousers*, British animation has always been innovative.

## THE DIGITAL AGE

But what about computer animation? It began as early as the late 1950s, and includes James Whitney's film *Lapis*. But it wasn't until the 1980s, when fast, affordable computers became available, that serious 3D computer animation became a real possibility.

Inevitably, Disney had a hand in the proceedings, not only with experiments like *Tron*, but also because Disney Studios employed John Lasseter, one of the pioneers of characterisation in 3D computer animation. Lasseter later won awards for his work at Pixar, where he created films such as *Red's Dream*, *Tin Toy*, *Luxo Junior* and *Knick Knack*.

In recent years we've seen films like *The Lawnmower Man*, several *Star Treks* and many TV and film productions making more use of computers. Techniques such as morphing have become commonplace and without computer animation, the films *The Abyss*, *Jurassic Park* and *Terminator II* just wouldn't have been possible.

There's now plenty of examples on TV which use the low-cost Amiga for generating animations, including *Babylon 5*, *SeaQuest DSV* and the soon-to-be-premiered *Robocop*, as well as *Star Trek TNG* and a host of pop videos and commercials.

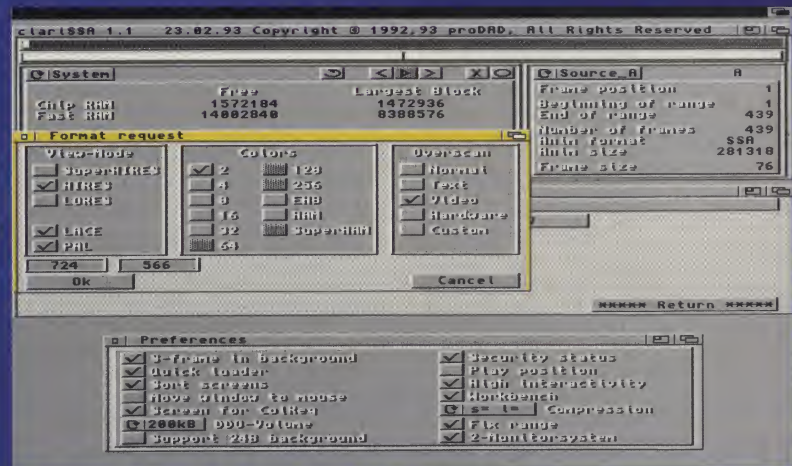
## WAYS AND MEANS

In traditional animation there are lots of different ways of producing an animated image. Some techniques don't even require a film or video camera on which to record the animation! Here's an explanation of some of the main methods, though there are plenty others.

CEL ANIMATION is perhaps the most common method. Each frame is drawn on one or more sheets of clear acetate plastic (that's the cel), the number of cels used for each frame depends on the complexity of the animation – there's usually a cel for

**Continued overleaf →**

## ANIMATION UTILITIES



Rather than generate images for an animation, the following are a selection of valuable tools for Amiga animators.

### CLARISSA

£79.95 ProDAD via Burgess Video Group (0874 611633)

Special £19.99 upgrade offer to version 2.0 for AF readers. Make Super Smooth Animations, manipulate and time-stretch animations and compile single frames into SSAs – plus a whole lot more.

### ADORAGE

£79.95 By ProDAD via Burgess Video Group (0874 611633)

Special offer £19.99 to Amiga Format readers.

Adorage takes an image, splits it into little bits and turns it into a special effects animation, similar to those produced by digital video effects mixers.

### TAKE 2

£9.95 Rombo via Meridian Software Distribution (081-543 3500).

Sequences of IFF frames, with or without accompanying sound samples, can be choreographed into animations.

### REVERSER

£10.00 ParSoft via Alternative Image (0533 440041).

An invaluable rename/renumber utility for sequences of files. Great for animators working between several different graphics programs.

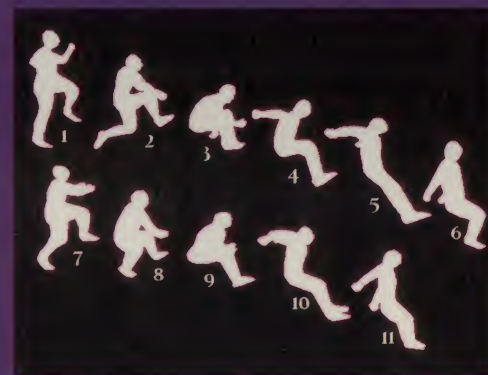
## READ UP ON THE BEST WAYS TO GET YOUR ANIMATIONS MOVING

Two of the main source books for the majority of animators are by the Victorian photographer Eadweard Muybridge: *The Human Figure In Motion* and *Animals In Motion*.

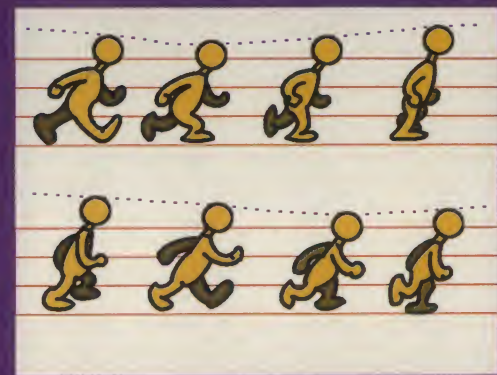
These invaluable books contain a diverse range of time-lapse photographic sequences which depict both humans and animals in various forms of motion such as running, jumping, climbing, flying, and so on. Professional animators frequently refer to these photographs in order to impart more realistic movement to their characters.



'Onion-skinning' (or 'bluing') is a technique where several sheets of drawings, or cels, are laid on top of each other on a lightbox to show the animator how to draw the next frame of action. Some animation programs have their own version of onion-skinning – this is an example from the Hanna Barbera *Animation Workshop*. The light outlines are the furthest back in the sequence.



By rotoscoping real-life action you can make your own animated figures. This jumping sequence was digitised from Muybridge's *The Human Figure In Motion* and then cleaned up in a paint program.



Once again, Preston Blair's *Animation* workbook comes to our aid. Packed with diagrams like this one, it makes it easy to see how many movements can be produced. Note how the body moves up and down during this walk cycle.





← each character. The cels all have holes punched in to them to enable them to be accurately aligned under the camera. Each cel is first inked with the outline of the character which is being animated, and then painted on the reverse side to produce flat, smooth colours. The cels are then photographed one after another – usually positioned over some background artwork – to make the animation.

Most of the animations we are familiar with today are produced on cels, as are all the classics of the past – Disney, Warner Brothers and Hanna Barbera included.

MULTIPLANE is a variety of cel animation developed by Lotte Reiniger and at the Disney Studios. Instead of layering cels on top of a background, the foreground, midground and background cels are each kept several inches apart to give an enhanced illusion of depth and parallax movement.

MODEL animation is very painstaking and time-consuming because the movements in each frame have to be set by hand. And because these movements are often very

## PROCESSING SOFTWARE

Image processing does just that – process images. A good example would be the conversion of an image in one format (such as a 24-bit file) into another format (such as a JPEG compressed file), but conversions are just the start.

Images can be scaled, composited, compiled into animations, have effects applied and generally be messed about with to produce a whole new look. Most image processing programs permit script-based batch processing so that whole sequences of images can be processed in one sitting. Like morphing, image processing requires a powerful Amiga system for top-quality work.

**ART DEPARTMENT PROFESSIONAL v2.5 £199.95 ASDG via Meridian Software Distribution. Tel: 081-543 3500.** Probably still the Amiga's premier image processor, though it has close competition from *ImageFX*.

**IMAGEFX £179 GVP via Silica Systems. Tel: 081-309 1111.** Like *ADPro*, this has a wide range of functions, though it does have features which *ADPro* users have to pay extra for including 'professional' converters (TIFF, TARGA) and morphing software. If you're



With a morphing program any image can be transformed, step-by-step, for some very dramatic results.

buying from scratch, *ImageFX* offers better value, though isn't as easy to use as *ADPro/MorphPlus*.

**IMAGEMASTERRT £175.00 BlackBelt Systems via Amiga Centre Scotland (0896 870583).** A powerful program with many unique features.

Batch processing front-end software, which bypasses the need for *ARExx* scripts, are also available for *ADPro* – including *MultiFrame* and *ProCONTROL*.

small, good model work requires a great deal of skill and patience.

Models can be anything – from Plasticine to plastic dolls, animals to people – in fact, anything solid which can be moved around. Prime examples of Model animations are Nick Park's brilliant films, including *A Grand Day Out* and *The Wrong Trousers*, and Serge Danot's *Magic Roundabout* series.

PAPER animation is more difficult than cel work because the whole of each picture has to be put on a single sheet of paper, including the background and all of the characters. Early hand-drawn animations were usually produced on paper.

FLICKER BOOKS are DIY movie palaces. Most kids (even big ones!) have tried them out at some time in their lives. All they are is a series of small drawings made on the corner of a wad of cards, or the pages of a book, for example. When the pages are flicked through the fingers, the result is the illusion of movement – an animation. Amiga animation is essentially an updated, electronic, version of the flicker book.

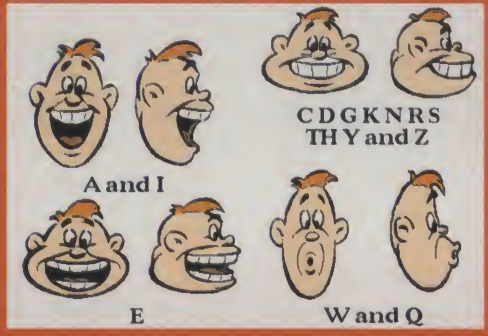
DIRECT-TO-FILM is a technique that dispenses with cameras entirely, working directly on the emulsion of unexposed, developed film, and is mostly used by experimental film makers.

By making scratches with sharp instruments, scraping off the emulsion, drawing lines and adding coloured inks where the emulsion has been scraped off, abstract and beautiful films can be produced. Some mesmerising examples of

## MOUTH MOVEMENTS FOR SPEECH

Top-class animators spend a lot of time getting their characters to speak properly, though most of the cheaper TV kids cartoons are rather less picky, because they are churned out quickly and with a low budget, so shortcuts are inevitable.

However fussy you are, you inevitably have to simplify mouth movements to several key positions. When the animation plays, we generally accept that the mouth movements, though basic, represent the words that the character has to say. After all, most animations bear little resemblance to real life, so what does it matter if the mouth movements aren't quite right as Bugs Bunny once again winds up his old antagonist Yosemite Sam?



Words are broken into mouth positions representing vowels and consonants. Animators study the dialogue and use mouth shapes for each part of a word. This shows four positions from Preston Blair's book *Animation*.

## SLEEPWALKER – THE ANIMATED INTRODUCTION SEQUENCE



1 To set the scene, we have a neat static background with 'Z's floating lazily up the screen. Simple.



2 To show the boy asleep, the sheets move up and down and his fringe flaps. Subtle, but effective.



3 He then throws back the sheets and slides his legs to the edge. This is quite a complex series of frames.



this technique were made by Norman McLaren and Len Lye. Other direct-to-film techniques include placing objects directly on to the film before exposure.

**ROTOSCOPING** is a technique used to trace live action footage and turn it into stylised animation. It was used in the Amiga game *Prince Of Persia*, where the animator took photos of his brother jumping around the house and then traced over them to produce a realistic sprite animation for the main character.

The images can either be traced on to cel or paper directly from a projection box, or can be electronically captured by digitiser and computer and then manipulated in a computer paint or animation program.

**CUT-OUT** characters are much simpler to animate than cel animation because only a limited number of poses are generally required. Each cut-out is manipulated under the camera and their positions are recorded frame-by-frame on to film. Lots of the animations produced for very young viewers tend to use this method.

**PIXELLATION** is a technique which achieves unusual motion effects by moving real-life objects and/or people around a frame at a time. Many of the sequences are pixellated in Mike Jittlov's classic *The Wizard Of Speed And Time*.

**OTHER TECHNIQUES.** There are many other traditional animation methods for an enterprising animator to employ. One of the most difficult is the pinboard, where thousands of closely-packed metal pins are moved in or out on the surface of the pinboard to make images built from shadows and light on the surface of the pinboard. In the hands of an expert the results of pinboard animation are absolutely stunning.

Oil paintings, natural objects (such as grains, sand, and rocks), landscapes, animals, toys, film equipment, kitchenware and whatever else you can imagine has either already been, or eventually will be, featured in animated films.

And then, of course, there is computer animation where most, if not all, of the work is produced using a computer and

**Continued overleaf →**



3D software lets you create solid models and then render and animate them. This image has been created using *Real 3D 2*.

3D computer animations are produced by building 3D models, setting up lights and cameras, and directing how the objects move around in a scene. All this is done inside the computer. Then, by rendering a sequence of images and combining them into an animation, the results can be viewed in all their glory.

3D programs vary enormously in their approach and function, and all the programs listed have their good and bad points. Like most serious Amiga software, 3D programs benefit from large amounts of RAM, a hard drive and a fast Amiga (with FPU maths co-processor).

A display card and genlock are also handy, but for video work a specialised video recorder capable of single-frame recording (and a single frame controller such as Nucleus's SFC or Optonica's Simpatica) or a hard disk recorder (such as DPS's PAR) are essential.

#### IMAGINE 3

£599 *Impulse Inc, 8416 Xerxes Ave. North, Minneapolis, MN 55444, USA (0101 612-425-0557, Fax 0101 612-425-0701).*

One of the established 3D programs which has just got even better. Various upgrades are available to

**REAL 3 D V2. 410.**  
By *Activa. From Activa UK. Tel: 071-371 5241.*  
Activa's much-praised 3D animation program includes such innovative features as collision detection and inverse kinematics.

owners of previous versions. So now's the time to upgrade that *AF Imagine 2* Coverdisk of a few months ago!

#### REAL 3D

Classic. £99.95. By *Activa. From Activa UK. Tel: 071-371 5241.*

The original *Real 3D* was a firm favourite with some animators and still performs well, though without its bigger relative's modern refinements.

#### LIGHTWAVE 3D

£TBA. By/From *NewTek. Tel: 0101 913 228-8000 (USA).*

The choice of many Amiga professionals in the US, and probably soon in Europe. Used in the creation of award-winning series such as *Babylon 5* as well as the *Robocop* TV series. Part of the *Video Toaster* software, but soon to be available as a stand-alone (that is, no *Toaster* required) version.

#### ALADDIN 4D

£213.99. By *Adspec Programming. From Hobbyte Computing. Tel: 0727 856005.*

A powerful, but fiddly, 3D animation package with plenty of neat or unique (if strangely implemented) features.

#### CALIGARI 24

£99.95. *Caligari Broadcast. £399. By Octree. From Meridian Software Distribution. Tel: 081-543 3500.*

*Caligari 24* offers good rendering, but lacks some of the refinements of other programs.

*Caligari Broadcast* goes a step further by including tools such as deformations, much improved functionality and better animation features, among others.

#### VISTAPRO

£69.95 by *Virtual Reality Labs. From Meridian Software Distribution. Tel: 081-543 3500.*

Generates great-looking 3D landscapes (complete with clouds and trees) and IFF images for animation. Popular with cyberpunk animators.



4 When he jumps out on to the dog, the poor pooch is drawn extremely flat to emphasise the action.



5 Likewise, his reaction is similarly extreme. It's better to overlay expressions - at least for a few frames.



6 We then cut to the exterior as the boy jumps out, (avoiding any difficult walking/climbing animation).





◀ 2D or 3D software. By whatever means, a sequence of frames is rendered or drawn and then either compiled directly as an animation for playback from the computer or laid off on to video tape or a digital recording medium.

Computer animation is still relatively new and, as computers become ever more powerful, we should expect to see ever more creative and functional software which can take us to the new worlds of virtual reality. Bring on the future!

### WHAT THE EXPERTS SAY

But that's enough background. Let's find out what advice we can get from some of the top animators in the country. We've asked them what influences you should draw on, and for their tips on how you can become a good animator.

It's worth pointing out to budding animators that the software industry is now crying out for good animators for everything from computer games to multimedia encyclopedias, so start practising now and you could soon be doing it for a living!

'Big' Craig was formerly an animator with Cosgrove Hall, of *Dangermouse* and *Count Duckula* fame, and is now at Ocean Software. "For complete stylisation I like Chuck Jones," he says. "You know, the *Road Runner* stuff. And the stuff that's very similar to it, like Tex Avery's work, just because of the speed and versatility of it.

"It makes me laugh out loud - it's the timing, and the throwaway ideas. There must have been an abundance of it in the late '50s. It's wonderful, like the one with the wolf being chased by Droopy, and it doesn't matter where he goes, Droopy's there. It's just so surreal. I like that, where you think there's no way that's going to happen. I don't like Disney's stuff - it's far

## USEFUL HARDWARE

The most valuable piece of hardware any Amiga animator can have - beyond a well-equipped Amiga - is a video digitiser (Framegrabber). With a digitiser it is possible to capture images direct from a video camera or VCR, though the VCR must have a perfect freeze-frame facility to produce clean grabs with a slow-scan digitiser.

A digitiser can be used to 'line test' paper or cel-based animations, capturing each image from the light-box with a rostrum-mounted video camera and then making a test animation to check that the motions are all correct. Alternatively, grabbed images can be rotoscoped and redrawn to produce life-like motion without too much preparatory work. Grabbed images can also be used for backgrounds and for compositing with 2D and 3D animation foregrounds.

There are many digitisers on the market, but the quality you get depends on the money you pay. If you want 'real-time' grabbing at 24-bit quality then be prepared to pay substantially more. Quality digitising also relies on RAM and processor speed. A sequence of grabs could occupy a lot of storage space, so a hard drive is a must for pro work, though hobbyists could probably make do with floppy disks.

### VIDI AMIGA 12

£100. By/From Rombo Limited. Tel: 0506 414631.

A slow scan HAM/AGA digitiser suitable for hobbyists and non-professional work which produces good quality grabs from composite and S-Video sources.

### VIDI AMIGA 12RT

£199. By/From Rombo Limited. Tel: 0506 414631.

Featuring real-time grabbing in formats up to 24-bit (non-HiRes), the 12RT is an excellent fast scan digitiser similar to Vidi 12 but with much higher quality and more features.



A digitiser is great for getting pictures from video into your Amiga - and then using them in your animation work, for example as the basis for a rotoscoped character.

### VIDI AMIGA 24RT

£299. By/From Rombo Limited. Tel: 0506 414631.

Identical to the 12RT, but with more video RAM for capturing full overscan images in Hires Interlace in 24-bit. Produces excellent quality grabs.

All Vidi digitisers have built-in animation features such as sequence editing and playback, sequence grabbing (not in real-time, and not in colour on some models) and some image processing functions. They all have composite and S-Video inputs and work with any Amiga (so long as it has enough memory).

### VLAB YC 382

By MacroSystem. From Amiga Centre Scotland.

Tel: 089 687 583.

VLab YC fits any 'big-box' Amiga, installing into a Zorro slot and accepts both composite and S-Video inputs. AmigaDOS 2.04 (or greater) is required and if the IFR (sequence grabber) is used you'd better have a hard drive on which to save the data. VLab YC produces excellent grabs in up to 24-bit full overscan.

too polished. I know everything's got to be technically perfect, and some of their work is gorgeous, like the warmth that's in drawings on *101 Dalmatians*, but a lot of it leaves me cold."

Craig's tip is go to life-drawing classes and to keep at it. "Watch people when they move. Expressions are funny. Blink a lot, and if you see someone doing a funny action, it's like you see all the key frames. You get a lot of ideas from that.

"If someone's starting off, there's very little in the way of courses available. I just started off as a graphic designer, then I went on to illustration, and I thought no, I want to make these move. And so I rather cheekily wrote to Cosgrove Hall saying I

wouldn't mind a job in their paint and trace department, and they gave me a job".

### WATCHING THE WORLD

Paul McLaughlan of Bullfrog doesn't have an all-time favourite. "At the moment it's Nick Park's *The Wrong Trousers*. I thought that was quite amusing - not bad for a lump of clay. It's labour intensive, but then most animation tends to be.

"I don't really have any classics that I like. What I like about Nick Park's stuff is his ability to get character into the material. You forget that you're looking at putty, you really feel for the mad penguin, clever dog and the silly human, and I think the character comes through.

## SETTLERS - THE STORY TOLD IN ANIMATED SEQUENCES



**1** High viewpoint and small animations (river, rabbit) helps set the scene as the knight rides through.



**2** A snoozing cat is disturbed prior to the kids running into the scene, which helps to reinforce the activity.



**3** The knight comes clumping into view. Note his blinking eyes and the horse's comical movement.



"Plasticine itself is a fairly clumsy, unpleasant sort of stuff and I like the way Nick Park gets around that."

Paul's animation tip is keep it simple. "Get the basics right. Don't worry about getting to grips with software. Just learn to draw, study movement, study character, and try to concentrate on getting character into what you're drawing."

"Don't worry too much about the technical side of things, because that sort of thing is easy to pick up. For example, if you don't know what a dog looks like, and how it works, there's no way you can make it move like a dog. And likewise, if you don't know what happens to a face when it's smiling, you won't make a face smile properly. It's all about deconstructing what you see and reconstructing it as animation."

**SENSIBLE IDEAS**

Stoo at Sensible Software has a surprise favourite. "One film I did like, and this is really sad of me I know, is *Fern Gully: The Last Rain Forest?* I like that, and any of the latest Disney stuff, particularly for the technical aspects, since they use computer graphics for some of the scenes."

"Computer animation? I like Psygnosis' intros, using some of the Silicon Graphics machines. As well as the *Babylon 5* stuff, all the sci-fi stuff, *Star Trek*. I don't think I've got a favourite animator. I tend not to look at names, I just look at the end results."

Stoo's tip is to take a structured approach. "Break things down into small tasks before you start. Work in sections, but keep an eye on the overall look. For instance, if you're going to draw a man walking, study someone walking, and then maybe make a wire frame on screen, and finally concentrate on the detail."

"But it varies – if you were producing proper cartoon animation you'd draw the character and then animate him. With computers you normally have to work the

basic structure first, and then put all the detail in. But most importantly, don't be too ambitious on your first project. Don't restrict yourself to drawing squares and circles all your life, but don't draw the *Babylon 5* station as your first task."

**CHARACTER COUNTS**

Kevin Bulmer of DCD is also a fan of Wallace and Grommit, but he has a joint favourite too. "Either *The Wrong Trousers* by Nick Park, or *Knick-Knack* by John Lasseter."

"It's the characterisation, the fact that Lasseter is an animator, and he brings the whole history of animation to bear. He has a full understanding of it, and it's something he's really studied."

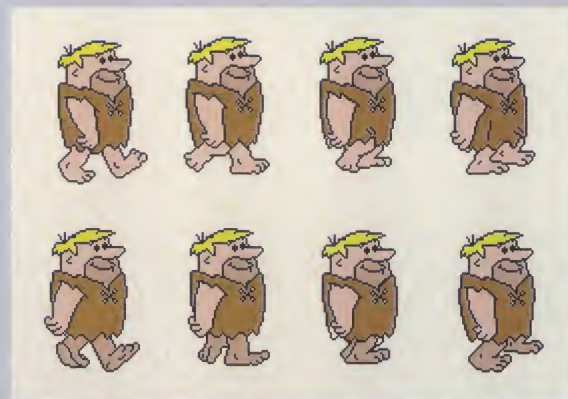
"What you find an awful lot, specifically with computer animation, is that people are just going through the motions and there's no personality there. They might have learned how to use the utilities, but it just doesn't work properly."

"I'm a big fan of animation in general and one of my favourites is a chap called Bill Tytla. He worked at Disney, he was one of the original major animators, he did the Night On Bald Mountain sequence in *Fantasia*. For the time, his animation was phenomenal, and he's a vastly underrated animator. Him and Fred Ward, two of the original Nine Old Men at Disney."

Kev's animation tip is take care over what you're doing. "Attention to detail is the best one. Avoid symmetry and pay attention to subtleties. Often an amateur animator will look at what a character needs to perform in a scene, and simply do that. But there's ancillary stuff that should be going on – his right hand's picking a book up, but what are the fingers of his left hand doing? It's a simple thing. It's the sort of thing that Ray Harryhausen was an expert at, which is why he won the lifetime achievement award at the Oscars. Study what you like on video, frame-by-frame."

**Continued overleaf →**

**2D PAINT AND ANIMATION SOFTWARE**



Basic animations like these can be produced in 2D paint programs such as the *Hanna Barbera Animation Workshop*.

Paint programs (many of which include extensive animation functions) are the mainstay of Amiga graphics. Many of the animations and characters seen in games, demos and videos have been created with these, and the paint programs can also be used for video titling and for DTP work.

**DELUXE PAINT IV**

£89.99. Electronic Arts. Tel: 0753 549442.

Established paint and animation favourite, but getting a bit old-fashioned and facing stiff competition from *Brilliance*.

**DELUXE PAINT IV AGA**

£99.99 Electronic Arts. Tel: 0753 549442.

The new AGA version uses the newer screen modes for more colours per image, and also works in less colours on non-AGA Amigas.

**PERSONAL PAINT V4**

£59.95 Cloanto via Meridian Software. Tel: 081-543 3500.

Laudable paint software with some interesting points, but no HAM mode or animation features. *Deluxe Paint* and *Brilliance* are better all-round performers.

**BRILLIANCE 2**

£TBA. Digital Creations via Meridian Software.

Tel: 081-543 3500.

A strong paint and animation program with 24-bit support which gives *Deluxe Paint IV* some very serious competition.

**HANNA BARBERA ANIMATION WORKSHOP**

£52.85. Empire via Leisuresoft. Tel: 0604 768711.

Basic animation program with functions similar to the earlier *Disney Animation Studio*. Has its own (non-IFF) file standards, which are completely incompatible with other Amiga software.



Sensible Software's artist, Stoo, uses every pixel to its maximum, as this Sensible golfer shows.



**4** More rustic scene-setting: flames flicker and the smithy hammers away as the knight rides past.



**5** Another high POV emphasises the knight's size against the castle, as the drawbridge lowers.



**6** The knight rides in, growing smaller as he does. This involves drawing progressively smaller images.





### ← BRIEF ENCOUNTER

Over at Gremlin Graphics, Aid Carleff's favourite is "Probably that Wallace and Grommit thing that was on just recently, *The Wrong Trousers*. And the one before that, *Grand Day Out*."

"I like *Scooby Doo* as well and *Ren And Stimpy*. I like *Ren And Stimpy* because it breaks all the rules. You can do anything with it that you can feasibly think of."

Aid belongs to the 'you can't really explain it' school of animation, however he offers: "I don't know if I've really got a tip, to be honest, Watch plenty of cartoons and eat plenty of carrots."

### MAKING WAVES

As a *LightWave* user, Millennium's Steve Loughran admires much of the work produced using it. "Some of the Pixar stuff originally got me interested in animation," he explains.

"I love some of the stuff done on Silicon Graphics workstations with *Wavefront*. All the top-notch people have their own individual fields, some people are better at human animation, and some people just get a good atmosphere."

"As we're all *LightWave* users here, I must say *Babylon 5* and Ron Thornton are my favourites. Did you know that Ron Thornton originally made all the models for



**Kev Bulmer and DCD have been busy breathing life into rendered skeletons for King Arthur.**

## PRODUCING GREAT ANIMATIONS WITH CLARISSA

It's no coincidence that this feature appears at the same time as ProDAD's *ClariSSA* software is on the cover. *ClariSSA* is designed as an animator's tool – so how can it help you with your animation work?

The most obvious use of *ClariSSA* is to convert either standard ANIM5 anims or sequences of IFF images into Super Smooth Animations (SSAs). These SSAs not only play back faster, but also more smoothly than a standard Amiga animation (though at the expense of larger file sizes). *ClariSSA* achieves this by splitting each image into two 'half-frames', similar to the way that a TV picture is divided into two interlaced fields.

By playing the half frames back in rapid succession a much smoother-looking animation is produced. Any non-interlaced animations or images will need to be converted to Interlace format so that SSA can work properly, but this is easily done within *ClariSSA*.

One of the great advantages of SSA animations is that every frame can have a different colour palette (though all must have the same resolution). Anyone familiar with the restrictions of every frame having to use the same palette – for example in *Deluxe Paint* animations – will doubtless breathe a large sigh of relief on discovering that they no longer have to mess about with the palette to stop all those

messy colour accidents happening after an image sequence has been exported from *Vista* or *Imagine*, for instance.

SSA animations can easily be edited with *ClariSSA*. If you have a few frames in the middle that you don't like, just clip them out. Or if you want a section of the animation to loop several times, just tell *ClariSSA* which frames to loop and they will be inserted into the SSA animation. If you find that your animation is a little too short, just use the DynAnimRecord function to lengthen it a bit. It's that easy!

*ClariSSA* can also interact with other software and grab frames as they are produced and compile them into an SSA animation – rather like a single-frame controller controls a video deck to record animations to tape. For instance, if a 3D program is rendering frames (oh, the joys of multitasking!) *ClariSSA* might be made to 'grab' each one as it is completed and append it to an SSA animation.

Similar processes can be carried out with other programs, including *Art Department Professional* and certain video digitisers (including *VLab*). Such automatic compilation can be a great boon for animators, as they can leave their Amiga to get on with the hard work whilst they can take a well-earned rest.

*Blake's 7*? And John Gross' *SeaQuest*. The one problem I found with *SeaQuest*, was, although I know it was supposed to be under water, a lot of the scenes were too murky. You couldn't see what the detail was supposed to be. But we taped *Babylon 5*, and the tape's getting a little stretched with us going through it frame-by-frame to see how the hell they did it.

"The good thing about shows produced using *LightWave*, such as *Babylon 5*, is that you can sit there and watch stuff done on Silicon Graphics workstations and you can think 'ooh, that's nice', but when you watch stuff that's been done on the package you're using, you have the capability of doing it! It makes people think harder. You think if they can do it, I can. How?"

Lighting is a good area to concentrate on he says. "My number one bugbear about most animation that I always try to get right is lighting. Most people put the ambient light too far up. When Alan Hastings was asked why he set the ambient lighting default setting to 25 per cent he said that it was because most people don't know how to use lighting. 25 per cent

ambient seems to fill in the gaps that most people don't normally cover, like having the light pointing in the right direction.

"With the stuff we're doing, we're down to about 4 per cent. You can see there's stuff in the shadow, but you can't really see it clearly. All *3D Studio* stuff has too much ambient lighting and it looks really washed out. It doesn't jump out of the screen at you. It's all very flat. Lighting is very important."

### BEEP BEEP!

Eric Schwartz has achieved wide-spread fame as an Amiga animator. He's the creator of *Aerotoons*, *At The Movies* and many more animations that you can find in the Public Domain, all of which are perfect examples of what exactly the Amiga can do.

If you've seen Eric's stuff, it should be no surprise to you that he's an avid Warner fan. "In general," he says, "my favourite cartoons are the ones made by Warner Brothers in the '40s and '50s, and some of the cartoons made by Warner Brothers today, like *Batman* and *Animaniacs*. The animation is well above average for a

## ERIC SCHWARTZ – THE FOX TROT AND HOW IT'S DONE



**1** Eric's foxy lady struts her stuff. Like 'real' people, opposing arms and legs are swung forward/back.



**2** With all her weight on her right leg, the left leg starts to swing forward. Watch the tail movement.



**3** At this point she's almost vertical – but to maintain balance and momentum, she leans slightly forward.



television animation, and they're also extremely funny.

"My two favourite animators – actually they're really animation directors – are Chuck Jones, for Warner Brothers, and Tex Avery, who worked for Warner Brothers in the early '40s but then moved on to MGM.

"Tex Avery went for all-out wacky, zany, anything-for-a-laugh kind of ideas. Chuck Jones was fairly different from that. While the cartoons he did were very funny, they're based a lot more on personality and characters."

Eric's animation tip is practical: "Get to know your software. Keep experimenting with different ideas and techniques. One thing I think a lot of animators on the Amiga should remember is that they should have a good idea or a good story to work with before they start drawing or rendering.

"This doesn't happen quite so much now, but earlier on people were creating animation to say 'look what I can do', then they'd run out of memory and the animation would stop."

## PRACTICAL PROBLEMS

Hopefully, by now you should have a good idea of what you need to be considering when you're trying to animate. There's one last thing we should mention, however, and that's the Amiga itself. What hardware will you need?

The biggest stumbling block encountered by Amiga animators is the amount of RAM (or lack of it) fitted to any particular Amiga. For example, a standard Amiga 1200 has just 2Mb of RAM available for all its tasks.

## USEFUL 3D UTILITIES: THE BEST OF THE BUNCH

There are quite a few 3D tools and accessories which you may find useful. Some of these are designed to work only with specific products, whilst others are more flexible.

### ESSENCE I & II

**\$85 each.** By/From Apex Software Publishing, 405 El Camino Real Suite 121, Menlo Park, CA 94025, USA. Tel: 0101 415-322-7532. Fax: 0101 415-322-2059.

Two excellent collections of mathematical textures for *Imagine* (FPU needed).

### FORGE

**£29.** By Apex Software Publishing. From Amiga Centre Scotland. Tel: 089 687 583. *Essence* and *Imagine* texture manipulator and renderer (outputs 24-bit IFF files and sequences for animation or use with all compatible programs).

### INTERCHANGE PLUS.

**\$199.95.** By/From Syndesis Corporation, PO Box 65, 235 South Main Street, Jefferson, WI 53549, USA. Tel: 0101 414 674-5200. Fax: 0101 414 674-6363.



*Imagine* users can make use of the *Essence* textures and apply them to whatever images they are creating.

Trans-format converter for 3D objects with loaders/savers for most current 3D formats and a selection of 3D fonts.

### PIXEL 3D PRO

**£99.95.** By Axiom Software. From Meridian Software Distribution. Tel: 081-543 3500. 2D IFF to 3D object converter and trans-format 3D converter. *InterChange Plus* seems to do a better job of converting objects, though.

**Bullfrog's Paul McGloughlan** has been involved in animating the rendered intro to **CD<sup>32</sup> Theme Park**.



Once the operating system and animation software has been loaded there may well be rather less than 1Mb of free RAM left for the storage and manipulation of an animation sequence.

Depending on the number of colours and the screen resolution of the animation, it may be that you only have enough RAM to hold and play a very short animation, particularly if it is in full overscan high-res Interlace. The only way you can increase the amount of available RAM is to add more of it to your Amiga.

However, it is possible to compromise and use less colours in order to make your free RAM go a little further. But when the RAM limits are reached, that's it – there's no room left for anything else. So the first Amiga extra a budding animator should consider is at least 2Mb of extra RAM.

Beyond that, it's a matter of personal taste, budget and need. A hard drive (I'd recommend 120Mb minimum) is indispensable for faster access and greater storage, and some programs are too big to run from floppies anyway.

A video digitiser is very useful both for grabbing stills from camera and for getting

frames from video tape. And if you have an accelerated Amiga, all well and good – the faster it is the better. If you want top-quality graphics output, a graphics card would be an excellent asset, although you will obviously need an Amiga which can accommodate such a card.

If you are seriously into Amiga animation, then you might want to record your work to videotape. For this you'll require access either to a single-frame-capable video recorder, single-frame controller and graphics card with video output, or to a good-quality genlock/encoder. Alternatively, newer devices like DPS's *Personal Animation Recorder* can save a lot of hassle and output great quality animations direct to video tape – in real time and full colour.

A cheaper option, if your animations are small and can be played back direct from your Amiga, is to hook up a genlock direct to your VCR and record away. The snag is that you probably won't get full-speed playback, but it is a very cheap way of doing it. And for starting off at home, that's really all you would need. Make sure you try it out, soon!



**4** The left leg strides ahead ready to make contact, as the right arm begins to travel forward.



**5** With the left leg planted, the right now bends forward. See how the tail has curled around.



**6** And the cycle begins again. Note how the lines in the pavement have moved correctly in parallax.



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• 16.7 million colour photo realistic display • real time 24 bit animation • Alpha Channel - superimpose high quality graphics onto live signal, or smoothly blend point images • Double Buffering - 2, 24 bit displays instantly available		
SUPPORTS: TV Paint, Vlab, Calligra, Symptica, Ad Pro, Real 3D + others		
<b>PICASSO II 24 BIT GRAPHICS CARD</b>	<b>TV PAINT INC. FREE</b>	<b>£284.95</b>
Built in Blitter, super fast screen updates. Can use last 1/2 of RAM (1MB) FREE		<b>£319.95</b>
RAM as graphics memory removing the 2MB restriction.		
New screen modes simply appear in your applications, selectable from the standard screen mode selector		
<b>VIDEO ENCODER FOR PICASSO II</b>		<b>£144.95</b>
TV PAINT V2 INSTEAD OF TV PAINT JUNIOR		<b>ADD £150</b>
<b>RETINA Z II 24 BIT GRAPHICS CARD</b>		<b>£469.95</b>
Resolutions to 1900x1426, 4MB, double buffering, Zorro II auto configuring, compatible with Adpro, Morph+, Pro Page, Pro Write, PageStream, Image FX etc. + Vlab.		
<b>RETINA BLITZ II 24 BIT GRAPHICS CARD</b>	<b>VP PAINT 24 BIT REAL TIME PAINT S/W FREE WITH ZH + ZII</b>	<b>£589.99</b>
Pure Zorro III for lightning performance with no wait-state. In addition to Buster Chip required		
<b>PICCOLO 24 BIT GRAPHICS CARD</b>		<b>£379.99</b>
16.7 million colours, on-board blitter, 1MB exp to 2MB video RAM, fully programmable resolution, double buffering + multiple screen + AREXX support.		
Supports leading graphics packages/applications.		
<b>RAINBOW III 24 BIT GRAPHICS CARD + VIDEO CONTROLLER</b>		<b>£1489.99</b>
Similar to Piccola but with 4MB video RAM, program to 1600 x 1280, built-in video controller inc. 110MHz clock.		
<b>OPAL VISION 24 bit graphics board</b>	<b>WITH OPAL VISION, OPAL PAINT, OPAL ANIMATION, OPAL KEY FREE.</b>	<b>£339.99</b>
Video Processor for Opal Vision WITH VOUCHERS		<b>647.99</b>
Video Suite for Opal Vision WITH VOUCHERS		<b>647.99</b>
Scan Rate Converter for OpalVision WITH VOUCHERS		<b>647.99</b>
<b>GVP EGS 28/24 SPECTRUM 24 BIT CARD</b>	<b>EGS SPECIAL PRICE FREE</b>	<b>2MB £389.90</b>
Real time colours up to 1600x1280 or 800x600 in 24 bit		<b>4MB £1389.90</b>
<b>PEGGY MPEG VIDEO CARD</b>		<b>£479.99</b>
Take 24 bit animations from disc or other storage devices and replay in real-time through the Amiga! Use integrated genlock to overlay Amiga graphics for sophisticated titling and special effects, to produce stunning promotional/training videos, or games with live video footage. Near SVHS quality, 16.7M colours, MPEG tools + library functions, 25 frames/sec playback.		
YC Output module for Peggy		<b>129.99</b>
MPeg encoder option for Peggy		<b>349.99</b>
<b>GVP TBC PLUS REAL TIME FRAMEGRABBER/TIME STATE CORRECTOR</b>		<b>£689.90</b>
Professional quality (CCIR-601) digital TBC using state of the art 8 bit 4:2:2 video signal processing. 16.7 million colours frame buffer, transcodes composite + Y/C input, 3 channel video input switcher, programmable video effects.		
1MB frame buffer for above		<b>194.90</b>
Digital Comb Filter for above		<b>57.90</b>
GVP IV + VIUS		<b>739.90</b>
GVP IV + VIUC		<b>1,189.00</b>
Impact Vision		<b>POA</b>

## EMULATION

G GATE 386SX 25MHz	POA	AT ONCE	214.99
GVP 40/4 FOR 1500	945.99	386/486 BRIDGEBOARD	POA

## EMPLANT MAC EMULATOR

Runs all known s/w - exceptional fast compatibility in full colour, supports graphics cards (Picasso, Retina etc). Multi-tasks any combination of Mac/Amiga applications with full file transfer - even cut/paste between Mac/Amiga. With stereo sound + supports HD's etc. via in-built SCSI option, AppleTalk option available.

**EMPLANT BASIC** ..... 289.95  
**EMPLANT APPLE TALK** ..... 339.95  
**EMPLANT SCSI** ..... 339.95  
**EMPLANT DELUXE (AppleTalk + SCSI)** ..... 389.95

NB: Above for any Zorro equipped Amiga. Needs 68070/30/40 + 4MB Mac II s/w/SE30 ROMs  
**486 PC EMULATOR FOR EMLANT** ..... 95.90

## STOP PRESS

EMPLANT PCMCIA FOR 1200  
**£289.95**

## SOFTWARE

Amos Prof. Compiler	24.99	Championship Manager	16.49
Easy Amos	22.49	Elite II	22.90
<b>Blitz Basic 2</b>	<b>48.90</b>	Epic	9.99
CanDo 2.5	93.50	FI Grand Prix	24.99
Cross Des v5	29.75	Gunship 2000	24.99
Cygnus/Dot Pro 3.5	69.75	History Line	21.69
Directory Opus 4	43.90	Indiana Jones	23.99
Dir Work II	32.50	Lemmings 2	18.90
86 Write+ v	47.50	Monkey Island II	23.99
Gigamem	47.50	PuTTY	12.99
SAS/Lattice CV6.5	229.99	Robocad AGA	15.69
PC Text	34.99	Publisher	17.90
Quarter load V6	68.50	Saxon Publisher	177.95
Quarter load Tools Deluxe	59.99	Superbase Personal 4	78.90
<b>PEGGER</b>		Superbase Pro 4 V1.3	214.99
What for graphics users!	79.95	Typesmith	118.90
Fully integrated JPEG utility gives enormous hard disc space savings - 100MB of instantons will compress to under 10MB. "Snapp" gives JPEG capability to programmes that don't otherwise support JPEG, such as DPAINT TV AGA, so they can load + save JPEG files.		<b>Wordsworth AGA</b>	<b>44.90</b>
Amiga DOS 2 and 3 compatible		Wordsworth 3	64.49
TRAPFAX Comms s/w	49.99	Works Platinum	38.99
Print Print 24	47.90	<b>MUSIC</b>	
<b>VIDEO TAPE BACKUP UTILITY</b>	<b>£57.50</b>	AD 10/12 Studio 16,	
Backup upto 120MB onto one 3 hour tape		12-bit Sampler	499.00
Xcopy Pro	31.50	AD 5/16 Studio 16,	
<b>APPLICATION</b>		12-bit Sampler	1159.00
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Excelance 3	89.90	Audio Master 4	41.49
Finale Copy V2	63.99	Bars & Pipes 2	225.90
Final Writer	99.99	Clarity Sampler	124.99
Hone Accounts 2	48.90	Deluxe Music Const II	67.90
Kind Words III	17.90	GVP OSS 8-PLUS	64.90
Maxiplan Plus v4	17.49	Megapulsed sampler	23.90
Mini Office	34.99	Midi Interface	19.95
Money Matters	35.49	Miracle K-board/Tutor	277.99
PageStream 2.22	62.90	Musica LabFX	39.50
PageStream v3, 219.90	Money AF	Romby Megavision Mstr	26.50
<b>GOLD WINNER</b>		Super (see offer with Vidi 12)	
PageSetter 3 AGA	41.90	Technosound Turbo 2	30.50
		Timesound 16 bit sound system	299.99
		RTX Module	249.99
		Waretools + RTX Module	529.99
		<b>LEISURE TOP SELLERS</b>	
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		Battle Chess	14.99
		Blade of Destiny	24.49
		Body Blows Galactic AGA	23.90
		B17 Flying Fortress	22.99
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## GENLOCKS/MODEMS/FAX

Rendale 8802 FMC	159.95	US Robotics Sporter 2400 Fax/Modem	149.99
Rendale 8802 SVHS ("Fred")	249.99	US Robotics Sporter 14,400 Fax/Modem	219.99
Rendale 8806	469.99	Rocket Ranger 14,400 Fax/Modem	269.99
Hama Genlock 40292 + FREE		*TRAPFAX Comms s/w included FOC with above or alone	49.99
Hama Genlock 40290	689.90	Phone Pak VTX Automated, scheduled Voice Mail/Faxing, send faxes from any programme that prints, call in remotely + retrieve faxes sent earlier, call routing etc.	339.90
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Roggen + 1200 compat	138.50		
Roggen Rocky	289.99		
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Zappo 3.5 external drive, daisychain + on/off	48.50
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Dual drive PC 8000	124.99
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A500/A600/1200 replacement internal floppy (specify)	39.99
Apple CD 300 Ext SCSI CD Drive	199.45
Toshiba 4101 Int SCSI CD Drive	199.45
Media Vision Int. SCSI CD Drive	129.95
SCSI-II Controller	98.99

## EXPANSION & ACCESSORIES

A500 512k
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# Software that matches your Hardware

10011101  
00110110  
11110000

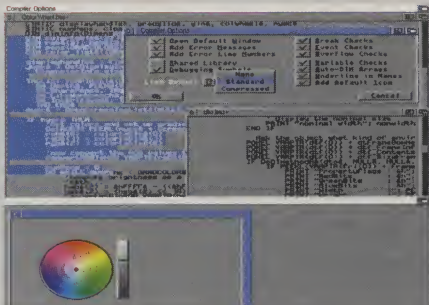
## Programming

### HiSoft BASIC 2 £79.95

HiSoft BASIC 2 is the new BASIC system for your Amiga, fully compatible with all Amigas from a Workbench 1.3 A500 up to an A4000 tower system running Workbench 3.

This exciting package sets new standards for BASIC programmers on the Amiga with full AGA and Workbench 3 support through the use of extensive and complete libraries.

This is the system for those who want to program real applications and utilities on their computer - a professional BASIC interactive compiler with an easy-to-use, multi-window editor and medium level debugger, producing super-fast, compact code in memory (for testing) or direct to disk.



The HiSoft BASIC 2 package runs on all Amigas with 1Mb of memory or more and includes an extensive, 640-page user manual with tutorials, many examples and a complete reference section.

Upgrades are available from HiSoft BASIC version 1 and Power BASIC - please call for details.

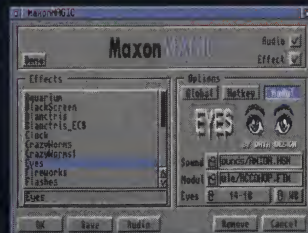
**Get the Amiga BASIC of the 90s today!**



## Utilities

### Maxon Magic

The Maxon Magic screen saver works in all modes, even with graphic cards, and offers you a choice of 20 different amusing and entertaining modules such as Aquarium, Flying Breakfast, Fireworks, Crazy Worms, Messages, Clock etc.

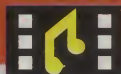


This is the utility that you simply must own! Maxon Magic is a fantastic combination of 20 different animated screen savers, a system event sound manager and many amusing sampled sounds that will not only be incredibly useful but will give you and your friends endless enjoyment as well.

As if that isn't enough value for money, Maxon Magic also lets you assign sounds to most system events including Window/Screen open & close events, Alerts, Keys, Mouse clicks, Requesters and more. Choose from the many sounds provided or simply use your own sampled IFFs, created with a sound sampler such as Megalosound!

**Only £29.95**

*With Maxon Magic your Amiga will never look or sound the same again!*



## Video/Music



## Simulation



The best-value real-time video digitiser you can buy; VideoMaster gives you the ability to record real-time monochrome video with sound at 25 frames per second as well as quality full-screen stills from your camcorder or video recorder. VideoMaster RGB includes our new colour splitter, ColourMaster, and produces amazing quality colour stills.

VideoMaster AGA works on the A1200 and A600, connects via the PCMCIA slot for extra speed and freedom to use other peripherals, allows high quality stereo sound and supports HAM6 and HAM8 up to 640 x 512 resolution for stills.

Clarity16 is our premier sound sampler allowing rates up to 32KHz in 16 bit stereo and up to 48KHz in 16 bit mono on an A500; accelerated machines can handle faster sampling rates. The software provides extensive features including full edit control, a MIDI keyboard emulator, a sample sequencer, many special effects and FFT analysis. Version 1.5 has an up-to-date Workbench 3 look, in its own window and is fully compatible with faster Amigas.



Megalosound is the new 8-bit, stereo, direct-to-disk sampler package; the software is packed full of easy-to-use editing features, special effects and extras such as the ability to print waveforms and sample information.

The package allows sampling up to 84KHz mono and 56KHz stereo to memory and up to 21KHz stereo to hard disk on an A1200. Supplied with a hardware volume control and an extensive 144-page manual, Megalosound is impressive value at only £34.95.



ColourMaster is a new electronic colour splitter which works in conjunction with VideoMaster for stunning colour stills.



### ProFlight

The classic Tornado simulator that works on all Amiga computers and provides maximum realism while being tremendous fun to play.

ProFlight is one of the most accurate, and therefore most flyable, aircraft simulators currently available for home computers - everything is there from the correct effect of the tailerons, elevators and rudder through complete navigational aids with auto-pilot up to sophisticated weaponry such as Sidewinder missiles and fly-to-line bombs. The accuracy of flight is top-notch, try this test with your other favourite simulator - turn the aircraft on its wing tips; most will continue to fly straight and level - the ProFlight Tornado will lose altitude, just like the real thing.

ProFlight comes complete with a professional, ring-bound, 190-page flight manual detailing all aspects of flying this exciting aircraft including a full tutorial and a history of the Tornado with archive photographs.

## Limited Special Offers

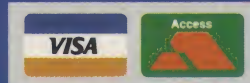
As a very special offer to Amiga Format readers we have some amazing bargains, available only until 31 July 1994 and while stocks last. Order by phone or by mail and quote AF794QZ when ordering; please add £2 P&P.

Clarity16	£79.95
VideoMaster A500	£49.95
VideoMaster AGA	£59.95
VideoMaster A500 RGB	£89.95
VideoMaster AGA RGB	£99.95
ColourMaster	£49.95
ProFlight	£10.00

## HiSoft High Quality Software

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# SCREENPLAY

## AMIGA FORMAT

### IT'S A MAD, MAD, MAD WORLD CUP



By the time you read this the 1994 World Cup will be well and truly under way. Here at *Amiga Format* we've been going berserk over the latest International incarnation of *Sensible Soccer* and Empire's brilliant *World Cup Year* compilation which features no fewer than four top footy games. Steve Bradley has also been doing a spot of

research on Amiga soccer games of old as well as looking forward to the wealth of World Cup-related releases due over the next couple of months. Steve's extensive footy feature begins on page 42.

*Operation Starfish*, the third instalment in the Millennium's *James Pond* saga, arrives on AGA machines this month - but can it live up to the overwhelming success of its predecessors? You can find out by reading our definitive review on page 50. Threatening to steal *James Pond*'s cult hero crown is a little French chef called Pierre, star of cutesy platformer *Out To Lunch*, reviewed on page 54.

Fans of the original *Impossible Mission* game should also check out the 2025 edition reviewed on page 52. The concluding part of our complete solution to the fabulous *Beneath A Steel Sky* can also be found in the Gamebusters section, beginning on page 79.

Rob Mead

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### AMIGA FORMAT'S REVIEW POLICY

Every month we scour the world's software houses for the latest and greatest Amiga games. Naturally we try to ensure we keep you as up-to-date with the latest developments as possible and we'll stop at nothing to bring you definitive, no-nonsense reviews of the games that matter.

#### WHAT OUR REVIEW SCORES MEAN

##### 90+%

The *crème de la crème* of Amiga games. Only the very best, most playable and original games are awarded an *Amiga Format Gold*, the most highly-prized rating there is.

##### 80-89%

These games are considered to be very good, but due to minor flaws are not the finest examples of their genre.

##### 70-79%

These are good games which are well worth buying, especially if you have a special interest in a certain game type.

##### 60-69%

Average releases with limited gameplay and appeal. Games in this category tend to have significant flaws.

##### 50-59%

Below average games like this are unlikely to impress your mates or your wallet. Try to avoid if you can.

##### 40-49%

Overwhelmingly poor quality games with major flaws and appalling gameplay. They're an embarrassment, frankly.

##### Less than 40%

The lowest of the low. Don't even consider borrowing 'em.

# JAMES POND 3

Can the world's fishiest secret agent live up to his superhero reputation?



### CRASH DUMMIES

No-one's more accident-prone than the armless (and legless) stars of this cutesy platformer. Swerve on over to page... 62



### OUT TO LUNCH

Discover a world of gastronomic delights as chef Pierre goes in search of the various missing ingredients. 54





# SYNDICATE

## AMERICAN REVOLT MISSIONS DISK

**Amiga Format, the world's best Amiga magazine, has teamed up with those wonderful people at Bullfrog to bring you an earth-shattering exclusive...**

You struggled to take control of the Americas first time around, but now the natives are rebelling against the living conditions imposed by your regime. The stakes are high – if the people of North and South America regain their independence your status as Syndicate executive and controller of the Earth is in jeopardy. You have to win back the Americas.



This add-on disk contains 21 new missions against fearsome opponents – the American agents are twice as fast as their predecessors and shoot without hesitation. Your success against such overwhelming odds requires deft selection of weaponry and every ounce of skill you picked up from the original game.

*Syndicate: American Revolt* is available exclusively through *Amiga Format* for the bargain price of £12.99. You cannot buy this missions disk in the shops or from any other magazine. What are you waiting for? Just fill in the form on this page and send your payment to the address shown to experience the ultimate *Syndicate* challenge.

**YES!**  
Please rush me a  
**Syndicate:  
American  
Revolt  
missions disk**

Please send me \_\_\_\_\_ copies of the Syndicate missions disk at £12.99 each.

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Send this form to: Future Publishing, Syndicate Missions Disk, FREEPOST, Cary Court, Somerton, Somerset TA11 7BR.

AMFSD





# NEXT BIG THING? SIM CITY 2000

Plan, build, maintain, get totally wiped out by an earthquake – that's life in Rob Mead's city...

**W**hen the original *Sim City* was released four years ago it was an instant smash. You were given a scrap of virgin soil and expected to build a thriving city from scratch – from road and rail networks to parks and residential areas, *Sim City* gave you complete control, but you also faced innumerable problems: your people were never happy, there was always an earthquake or financial crisis lurking just around the corner.

With *Sim City 2000*, Maxis have added a whole new dimension – isometric 3D. You can now admire the buildings and neighbourhoods you create from the comfort of your city hall office, marvelling at schools, libraries, factories, airports and archologies (cities in the sky) spread across the landscape.

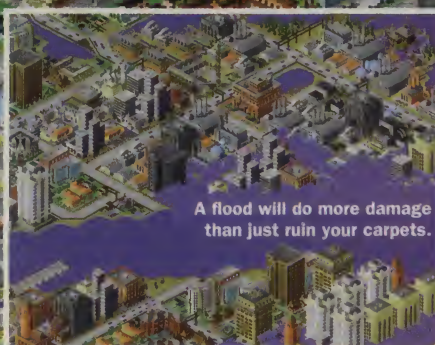
The third dimension also means you can pay more attention to underground water and sewage systems, subways and tunnels.

Of course, the success or failure of your city is decided by its inhabitants and they expect a great deal for the taxes they pay you.

As the population increases, you have to provide what they want: rip up the road network and start laying rail-way lines, provide low-cost housing for poorer citizens, build hospitals, and site police stations to quash the inevitable frictions between different communities. Fail to keep your people happy and they'll go elsewhere – neighbouring cities may be offering a better quality of life or industrial facilities than yours.

After several weeks of tweaking and refining your expanding city, you can do the dirty town planner deed and start ripping it all up again, just to see what happens. You can inflict fire, floods, nuclear accidents and metal monsters on your population. Finally, *Sim City 2000* also offers a magnify option enabling you to zoom in on areas of your city and, of course, you can import cities you've created using the 1990 original.

*Sim City 2000* is out in September for hard-drive-equipped AGA machines only, price £34.99. More details from Maxis' UK office on 071-490-2333.



A flood will do more damage than just ruin your carpets.



Fire can destroy vast areas of the city if you don't deal with it quickly.



# COMING AT

Big games, little games, good games and bad games all come under Rob Mead's unstinting gaze this month as he checks out what's underway and on the way.

## STAY INFORMED!

Our up-to-the-minute listing of forthcoming releases

### JULY

<b>Breach 3</b>	<b>Impressions</b>	Strategy from the specialists
<b>Brian The Lion CD<sup>32</sup></b>	<b>Psygnosis</b>	Platformer with the cutest lion since <i>Daktari</i>
<b>Bump 'n' Burn</b>	<b>Grandslam</b>	Cute <i>Super Mario Kart</i> competitor
<b>Cyberspace</b>	<b>Empire</b>	Futuristic 3D adventure game
<b>Ishar 3</b>	<b>Daze/Silmarils</b>	Latest instalment in French RPG series
<b>Jungle Strike CD<sup>32</sup></b>	<b>Ocean</b>	32-bit version of <i>Desert Strike</i> sequel
<b>Kings Quest 6 AGA</b>	<b>Sierra</b>	Revolution's medieval graphic adventure
<b>Legacy Of Sorasil CD<sup>32</sup></b>	<b>Gremlin</b>	Enhanced version of isometric RPGer
<b>Litil Divil</b>	<b>Gremlin</b>	Dozy demons go on a quest for food
<b>Lovers Guide CD<sup>32</sup></b>	<b>Supervision</b>	Better than gawping at Dr Ruth's wrinkles
<b>Man U Prem League CD<sup>32</sup></b>	<b>Krisalis</b>	Fergie's army marches on to the silver disc
<b>On The Ball World Cup</b>	<b>Daze/Ascon</b>	Germany's answer to World Cup fever
<b>Putty Squad AGA, CD<sup>32</sup></b>	<b>System 3</b>	Eagerly-anticipated <i>Super Putty</i> sequel
<b>Reunion</b>	<b>Grandslam</b>	Indulge in a spot of space adventuring
<b>Robinson's Requiem</b>	<b>Daze/Silmarils</b>	Battle with dinosaurs, dust and disease

### AUGUST

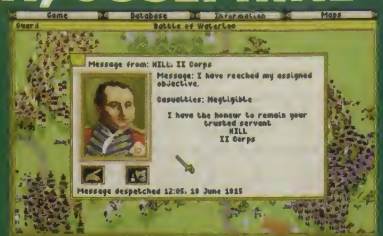
<b>Champ Mgr End Of Season</b>	<b>Domark</b>	More milk-the-fans management malarkey
<b>Dennis &amp; Gnasher</b>	<b>Alternative</b>	Beano faves get rescheduled release
<b>Dragonstone</b>	<b>Core Design</b>	Isometric RPG from creators of <i>Darkmere</i>
<b>G2</b>	<b>Psygnosis</b>	Tense 3D shoot-em-up in <i>Aliens</i> mould
<b>On The Ball (normal)</b>	<b>Daze</b>	Standard version of World Cup footy game
<b>Seventh Sword Of Mendor</b>	<b>Grandslam</b>	<i>Dungeon Master</i> -style RPG adventure
<b>Theme Park</b>	<b>Electronic Arts</b>	Bullfrog show Disney how it's done
<b>Tracksuit Manager 94</b>	<b>Alternative</b>	Or how to run a sports shop in easy stages
<b>Turbo Trax</b>	<b>Kompart</b>	Top-down racer originally due through Daze
<b>World Cup USA '94</b>	<b>US Gold</b>	Officially endorsed version of the tournament

### SEPTEMBER

<b>Big Sea</b>	<b>Krisalis</b>	Maritime trading game in <i>Patrician</i> vein.
<b>Champ Mgr Italia Data Disk</b>	<b>Domark</b>	Yet more milk-the fans management malarkey
<b>England World Cup 94</b>	<b>Grandslam</b>	Titter, titter. If only, eh readers?
<b>Kevin Keegan Player Mgr</b>	<b>Imagineer/Anco</b>	<i>Kick Off 3</i> gets management add-on
<b>King-Pin</b>	<b>Team 17</b>	Beats those bowling alley blues
<b>Kingdoms Of Germany</b>	<b>Krisalis</b>	A much-improved sequel to <i>Vikings</i>
<b>KTM Motorcross</b>	<b>Renegade</b>	Motorbikes, mud, thrills and spills
<b>Lemmings 3</b>	<b>Psygnosis</b>	Can DMA improve on <i>Lemmings 2</i> ?
<b>Marvin Minx</b>	<b>21st Century</b>	Platformer from pinball publishers
<b>Ruff 'n' Tumble</b>	<b>Renegade</b>	Fast and furious platform shoot-em-up
<b>Rugby League Manager</b>	<b>Alternative</b>	Variation on footy management sim
<b>Scavenger 4 CD<sup>32</sup></b>	<b>Psygnosis</b>	Should make <i>Microcosm</i> look like <i>Pong</i>
<b>Sim City 2000 AGA</b>	<b>Maxis</b>	The ultimate god game, now in 3D
<b>TFX</b>	<b>Ocean</b>	Hi-tech flight sim from Digital Image Design
<b>Troll Islands</b>	<b>Millennium</b>	Fuzzy green-haired kids' toys in platformer
<b>Universe</b>	<b>Core Design</b>	Futuristic sequel to <i>Curse Of Enchantia</i>
<b>World Class Cricket CD<sup>32</sup></b>	<b>Audiogenic</b>	End-of-season hard ball special

## NOT TONIGHT, JOSEPHINE

Flight sim specialists MicroProse are delving back into the dim and distant past for their new military strategy game, *Fields Of Glory*. Set during the Napoleonic Wars of the 19th century, *Fields* follows Napoleon's escape from the island of Elba and the four major battles leading up to and including Waterloo.



The game features a database of historically accurate facts and figures on the people, places and strategies employed in each battle and comes with MicroProse's Close Quarters Combat System which enables you to get right into the middle of the action.

Relive the battles of Ligny, Quatre Bas, Wavre and Waterloo in *Fields Of Glory*, the new war game from MicroProse.

*Fields Of Glory* is released in September, price £34.99. For more information, contact MicroProse on 0454 326532.

## THE LONGEST DAY



An RAF Spitfire with D-Day markings patrols the Allied beaches in *Overlord*.

Virgin Interactive commemorate the 50th anniversary of D-Day with a 3D flight sim called *Overlord*. Developed by *Reach For The Skies* (AF48, FG90%) creators Rowan Software, *Overlord* puts you in control of a Spitfire, Typhoon or Mustang on a series of missions, culminating in raids over the D-Day beaches. Missions include escort duties, air-to-ground attacks and mid-air scraps. *Overlord* is out in September, price to be confirmed. Call Virgin Interactive on 081-960 2255.

## DETECTIVE ON WHEELS



Join Private Investigator Dorally as he fends off the cops and catches crooks.

Finnish programmers Terramarque's follow-up to *Elfmania* (AF60, FG92%) will put you behind the wheel of a hot-rod motor in *P.I.D.* *P.I.D.* is actually Private Investigator Dorally, an ace detective who has to tear around six race circuits collecting baddies and reward money and avoiding the police who want to get in first. Terramarque are looking for a UK publisher for *P.I.D.* and hope for an early 1995 release. Contact them at: Terramarque PID, PL 364, 00121 Helsinki, Finland.

## EMPIRE'S FLYING CIRCUS

Forget all that fly-by-wire and nuking baddies from a distance nonsense; Empire have come up with a back-to-basics flight sim for real pilot wannabees.



*The Dawn Of Aerial Combat* takes you back to the opening decades of the 20th Century and drops you in the cockpit of one of 15 World War One aircraft. The game is packed with period detail, including background information on the real fighter aces and planes which dominated the air battles. The 3D sections are realistically animated and you're never that far away from a teeth-rattling dogfight. *The Dawn Of Aerial Combat* is released in September, price to be announced. Contact Empire on 081-343 7337.

Earn your wings with some real seat-of-the-pants flying in Empire's new flight sim.



# TRACTIONS

## GREASING THE GEARS

The phenomenal success of the Lotus series has obviously spurred Gremlin Graphics on to bigger and better things with the imminent release of *Top Gear 2*, possibly their finest racing sim to date. Developed in-house using a vastly improved Nigel Mansell game engine, *Top Gear 2* features 64 circuits from 16 countries, a two-player option and a full championship mode. The game also features three difficulty levels, the ability to customise your car with up to eight different paint finishes and four different weather patterns.

The aim of the game, as ever, is to win as many races as possible, but you also stand to win pots of money which can be used to add up to 36 different pieces of kit to your car. Indeed, winning the championship is only possible if you have a top-notch armour-plated monster motor at your disposal.

*Top Gear 2* is released initially on the A1200 in July, with a CD<sup>32</sup> version available in September. A third version for A500 and A600 owners is set to follow a month later. All versions of the game will cost £25.99. Race to your nearest phone and give Gremlin a call on 0742 753423 if you want to know more.



Kerrash! Gremlin's fab new racing game *Top Gear 2* features plenty of whiplash-inducing crashes, collisions and somersaults. Just like the real thing.



Team 17 are releasing a special edition of their *Allen Breed 2* shoot-em-up in September called *Tower Assault*. Phone 0924 318740 for more details.



Soccer Kid CD<sup>32</sup> adds seven minutes of cartoon quality animation to the AGA version. It's available in July from Krisalls (0709 372290), priced £29.99.



Terrorise swathes of baddies in *Banshee*, a frantic top-down shoot-em-up for AGA and CD<sup>32</sup> machines. More details from Core Design on 0332 297797.



Kompart's publishing arm Black Legend are releasing a slick 3D flight sim called *Embryo* in late September. Call 0438 840004 for more info.



Renegade (071-481 9214) follow up the astounding success of *The Chaos Engine* with a specially enhanced CD<sup>32</sup> version of *Speedball 2*.

## OCEAN GET VICIOUS



*Kid Vicious* may not be as cute as *Sonic*, but he's just as tough, athletic and resourceful as anything those console chapples can throw at you.

Originally due for release through Gremlin, *Kid Vicious* charts the adventures of a muscle-headed caveman as he runs, jumps and smashes his way through five massively *Sonic*-influenced worlds.

Programmed by Magnetic Fields – the team behind the Lotus and Supercars games – *Kid* is filled with cutesy enemies, hazardous puzzles and a wealth of sub-games including *Space Invaders* and *Breakout* clones. Each of the five worlds has four massive levels, complete with parallax scrolling, unfeasibly steep slopes and springboards.

*Kid Vicious* should find its way into the shops at the end of August, price £25.99. Publishers Ocean have yet to confirm a CD<sup>32</sup> version, but you can find out more by phoning them on 061-832 6633.

## BENEFACTOR'S RAINBOW WARRIORS



There are puzzles, platforms and hazards galore in *Benefactor*, a Flashback-style tale of merry men and rainbow machines.

Psygnosis have teamed up with Swedish developers Digital Illusions to bring you a curious platformer called *Benefactor*. Part *Flashback*, part *Lemmings*, *Benefactor* features screens full of tiny sprites and a particularly athletic square-jawed hero.

Your adventure begins when you receive a message from the jolly inhabitants of Lullyat. Their magical rainbow machine has been stolen by the neighbouring Minniats who have also kidnapped the peace-loving merry men and deposited them on six hostile planets. It's your job to track down the merry men and return the rainbow machine to its rightful owners.

*Benefactor* is available now, priced £25.99. Call Psygnosis on 051-709 5755 for more details.

## TOTAL TOXIC OVERLOAD



Even Mad Max would find the contaminated water, maggots, snakes and dog farms tough going in Max Design's apocalyptic *Burntime*.

Whale's Voyage developers Max Design, in a collaboration with Greenpeace Austria, are hoping to deliver a stark environmental message with their latest release, *Burntime*. Mixing strategy, trade and role-playing elements, *Burntime* takes you to an apocalyptic near-future where political anarchy and total toxic overload threaten everyone's chances of survival.

The aim of the game is to control the access ways to five major cities and defeat both computer-controlled opponents and human players. You and your people are under constant threat from food and water shortages, pollution, mutants and the searing rays of the sun. To help you there are 200 different characters who can be recruited to set up dog-meat and snake farms, 80 different pieces of technology and a two-player mode which enables you to play co-operatively against the three computer opponents.

*Burntime* is released in August, price £34.99. Give Kompart a ring on 0438 840004 if you want to know more.





# KICK

# you know



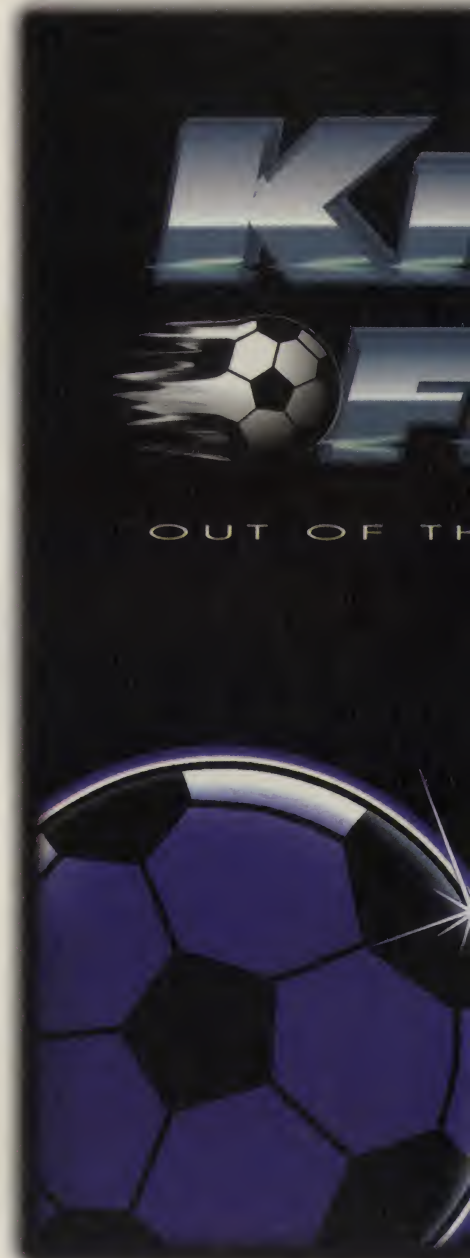
# it's...

**I**nternational action at its dazzling best. The atmosphere is electric as the stage is set for the World's best players to display their awesome skills. **KICK OFF 3** is a game for the true soccer fan. Top footballing Nations from 5 continents battle for soccer's biggest prize - The World Cup. Thrill to the one touch football of the South Americans, the **power play** of the North Europeans and the skillful yet eccentric African nations. Stamp your authority on the match using the key players within the team. Each country has its own style play dependent on the way these players are used. Be sure to play to your team's strengths. Use



AMIGA

PC COMPATIBLES



# CD<sup>32</sup> PC & COMPATIBLES PC CD ROM

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# KICK OFF 3



# KICK OFF 3

IS WORLD

the Brazilian **Playmakers** to split the opposition with pinpoint passes or the German **Sweeper** to build from the back. Play the ball to the dashing full backs from Cameroon or release the flying Dutch **Wingers**.



PC COMPATIBLES

**KICK OFF 3** is packed full of dynamic features that set it apart from any other football game.

Over 2000 frames of animation for smooth, fast flowing International action and multi directional pitch scrolling. Thirty different **SET PLAYS** for corners and free kicks give the most dramatic dead ball situations ever. A practice mode allows you to specialise dribbling, overhead



kicks, volleys, flicks, diving headers and the deadly **AFTER TOUCH**. Switch your tactics and your side's style of play with a **TEAM TALK** at the right time. Speed and ball control options give instant playability for novice and master gamer alike. Soccer realism with Match facts, a Man of the Match award, action replays, all the latest soccer laws and much more.



# kickin'

**AMIGA 500/600/1200**

Industrial Estate, Lawson Road, Dartford, Kent DA1 5BH Tel: 0322 292518 Fax: 0322 293422

# ANCO



# THEY THINK IT

Once there was 'flick to kick', now it's 'tap fire to trap', but one thing's the same – we can't get enough of footie games. Steve Bradley presents your 1994 World Cup round-up.



Commodore UK have sponsored Chelsea Football Club since before *Amiga Format* even existed, but it's only in the last couple of seasons that the Amiga logo has graced the Londoners' blue shirts. Perhaps that's what got them to the FA Cup Final in 1994. Sadly it won't happen again, because next season Dennis Wise's shirt will carry the name of a new sponsor.

The World Cup is upon us once again, that fine footballing festival which transforms the earth into Planet Football. No England, Scotland, Northern Ireland or Wales this time, but no matter; we have our memories. There's 1966, Archie Gemmill's memorable goal against the Dutch in '78, 1966, Platt's last-gasp winner against Belgium, 1966, and Gerry Armstrong's belter that defeated the Spanish on their own soil in 1982. Oh, and 1966, of course. That ball never crossed the line – God bless Russian linesmen.

Over the next five pages we trace the history of Amiga football games and check out all the latest releases, then take a look at what we can expect to see over the next few months, as well as casting the odd wry glance in the direction of the 'People's Game'.

Amiga football arcade sims can be split into two distinct dynasties – *Kick Off* and *Sensible Soccer*. These games changed the face of the soccer simulation by perfectly combining attractive visuals with speedy, smooth scrolling and stunning playability. *Sensible Soccer*'s closest contender at the moment is probably *Goal!*, written by Dino Dini (who was also responsible for the first two *Kick Off* games). Many have tried to emulate the *Kick Off* and *Sensible* series, but most have failed. In fact, the past four years has seen over 50 football-based releases, many of which have been appalling.

But footer games are not just about smacking in the winning goal – many prefer the gentler art of the management sim, where you pit your wits against the best bosses in the business and try to pick a winning team. Whatever your preference, the Amiga is so richly served, there is sure to be a game to suit your soccer needs. Phheeeeep!

## A CHRONOLOGY OF AMIGA FOOTBALL GAMES

Some have been classics, many have been trash, but the Amiga has always had plenty of footie games...

**1989 - World Cup qualifying**  
Way back in 1989, a young slip of a lad named *Kick Off* (AF1 91%) entered the footballing fray. Smooth and slick, it was to become the benchmark for Amiga soccer games.

*MicroProse Soccer* (AF1 67%) boasted banana kicks and opted for large, cartoon-style graphics but fell down with a bump on playability.

**1990 - World Cup Italia**  
*Fighting Soccer* (AF6 43%) stepped into the ring, fists aloft, but was far too slow, while *Superleague Soccer* (AF6 48%) was just too darned complicated for its own good. Result: first round knockout for *Kick Off*.

*Kenny Dalglish Soccer Match* (AF8 31%) was a simple, side-on viewed arcade game let down by

"appalling gameplay". Poor old Kenny.

The tenth issue of *Amiga Format* welcomed World Cup fever and not one, but three new releases. *Player Manager* (93%) successfully mixed *Kick Off* with management sim tactics, while *Manchester United* (62%) attempted the same but turned out to be relegation fodder. *Italia '90* (27%) was just plain sluggish. One month later, *World Cup Soccer Italia '90* (AF11 74%) offered the now-familiar viewed-from-above perspective although it was felt to be *Second Division* when compared to the then all-conquering *Kick Off*.

The surprisingly named *Italy 1990* from US Gold (AF12 80%) upped the Amiga footballing tempo and was particularly strong graphically. Not that anyone plays it now, of course. And then came *Kick Off 2* (AF13 94%). Future Publishing ground



# 'S ALL OVER...

## UP AND COMING GAMES

### EMPIRE SOCCER '94

Empire 081-343 7337 ■ £25.99 ■ Out any moment now



Top coders Graftgold have joined forces with Empire Software to produce *Empire Soccer '94*, a quirky arcade number with 32 national sides, a multi-player option and a full World Cup competition. The teams each have six 'super powers', enabling them to gain superiority over their opponents. Look out for a full review next month.

### FIFA INTERNATIONAL SOCCER

Electronic Arts 0753 549442 ■ £29.99 ■ Out July

EA's *FIFA Soccer* has already run riot over the consoles. The television-style view-from-somewhere-in-the-corner adds a new dimension to the footie sim and if EA can successfully convert the superb visuals and playability of the Mega Drive version to the Amiga, then we should be in for a real treat.

### SENSIBLE WORLD OF SOCCER

Renegade 071-481 9214 ■ £25.99 ■ Out October

Retaining the playability of the original and adding a host of new features, *SWoS* (thank you) includes full management, player-manager and player-only facilities as well as 1,400 teams from around the world, so if you fancy running a Second Division Bolivian side (and who doesn't?) now is your chance. With 22,000 players (all real names) and an international transfer market, you can tempt stars from all over the world. Also included are referee and physio sprites and international sampled crowd chants, though it's not yet clear whether 'One-nil to the Arsenal' to the tune of The Pet Shop Boys' 'Go West' will get an airing.

### WORLD CUP USA '94

US Gold 021-625 3366 ■ £27.99 ■ Out August/September



Coming from software giants US Gold, *World Cup USA '94* has a major tactical advantage in that it is the officially licensed game of the tournament. It plays safe with the top-down view perspective that's been conventional ever since *Kick Off* in 1989, as well as a host of options. The licence and marketing muscle of US Gold should ensure its success.

### REAL WORLD FOOTBALL

Infogrames 071-738 8199 ■ £34.99 (A1200 and CD32 only) ■ Out June

Looks set to become one of the oddest Amiga football games. It features a 3D players'-view perspective, the 24 teams participating in the World Cup (lucky, eh?) and six others including England, Scotland and France. Also, there are 6,000 animations, 11 camera zooms per player and realistic team play – so the English play kick and rush (bit unfair, eh Tel?) while the Brazilians practice their ball control. Should be very interesting. Hopefully we'll have a comprehensive review next month.

### KICK OFF 3

Imagineer/Anco 0322 292513 ■ £29.99 (£32.99 CD32) ■ Out October



It's some four years since *Kick Off 2* volleyed all opposition out of the ground and after a timespan normally only associated with the release of Stone Roses albums, Anco are set to unleash *Kick Off 3*, this time utilising the unfashionable side-on perspective. Also in the pipeline is *Kevin Keegan Player Manager* combining *Kick Off 3* and a management section.

### ON THE BALL

Daze 071-328 7762 ■ £29.99 ■ Out July



Entering the highly competitive management simulation market is *On The Ball*, which sets out to bring new levels of realism and playability to the genre. Its trump card could well be the TV-style coverage of each match, with commentary and action replays from vantage points around the stadium, a method more familiar with American Football games.

### CLUB FOOTBALL - THE MANAGER

The Software Business/Imagine Home Entertainment 0480 496497 ■ £29.99 ■ Out soon

Attempting to tackle the opposition in their first outing, Software Biz are teaming up with programmers Teague to produce a comprehensive management sim. And to make it more realistic than the rest, they have added a special statistic for each player – an intelligence rating. The higher it is, the greater initiative the player will show. Not only that, managers will have to retire at 55 so you can't just paddle on until you eventually win something.



to a halt as folk gathered to worship its polished visuals, super sound and fabulous gameplay (bendy shots being a fabulous addition) while a

32-man inter-magazine league raged on and an FA Cup competition was fought out.

Oh no, look who it is! *Question Of Sport's* Crazy Horse Emlyn Hughes arrived on the hallowed turf of AF's *Screenplay* section with his endorsed *International Soccer* (AF14 78%) which, despite being a playable arcade game, put off many because of the words 'Emlyn' and 'Hughes'.

*Everton FC Intelligensia* (AF14 53%) – surely a contradiction in terms – was a straightforward soccer quiz, and not a particularly great one at that. As an alternative, *European Superleague* (AF17 74%), a quirky management sim, put you in charge of team affairs during a 'working' week.

**1991 - EUROPEAN CHAMPIONSHIP QUALIFIERS**  
After the trauma of the World Cup, *Gazza II* (AF20

51%) hobbled on to the scene but its shoddy mix of arcade and management was a tearful affair. Not even the injury-prone Geordiemeister could save it.

*World Championship Soccer* (AF20 80%) was an altogether smoother affair, compared even to the champ *Kick Off 2*, but it couldn't match the wonderfully named *I Play 3D Soccer* (AF24 81%) which, despite being visually baffling, improved with perseverance.

Back for the second instalment of what has recently become a trilogy came *Manchester United Europe* (AF25 80%). Although favourably received back in '91, it hasn't aged well, particularly in terms of playability.

Not that it was worse than *Striker Manager* (AF26 53%) which looked absolutely daft.

Continued overleaf →



# WORLD CUP YEAR '94

Empire 081-343 7337 ■ £29.99 ■ Out now

Includes - *Sensible Soccer, Goal!, Striker, Championship Manager '93/'94*

94%



Small sprites, top-down pitch and stunning playability make *Sensible Soccer* the greatest.



Dino Dini's *Goal!* is more of an arcade game than a soccer sim which is, perhaps, why it works.

York Squad						
Trans	Staf	Leag	Fixt	Accs	Info	News
1	BARNEY P	2	PEPPER W	3	SWANSON G	4
5	BLACKSTONE I	6	SWANSON G	7	SWANSON G	8
9	BURTON R	10	SWANSON G	11	SWANSON G	12
13	BURTON R	14	SWANSON G	15	SWANSON G	16
17	BURTON R	18	SWANSON G	19	SWANSON G	20
21	BURTON R	22	SWANSON G	23	SWANSON G	24
25	BURTON R	26	SWANSON G	27	SWANSON G	28
29	BURTON R	30	SWANSON G	31	SWANSON G	32
33	BURTON R	34	SWANSON G	35	SWANSON G	36
37	BURTON R	38	SWANSON G	39	SWANSON G	40
41	BURTON R	42	SWANSON G	43	SWANSON G	44
45	BURTON R	46	SWANSON G	47	SWANSON G	48
49	BURTON R	50	SWANSON G	51	SWANSON G	52
53	BURTON R	54	SWANSON G	55	SWANSON G	56
57	BURTON R	58	SWANSON G	59	SWANSON G	60
61	BURTON R	62	SWANSON G	63	SWANSON G	64
65	BURTON R	66	SWANSON G	67	SWANSON G	68
69	BURTON R	70	SWANSON G	71	SWANSON G	72
73	BURTON R	74	SWANSON G	75	SWANSON G	76
77	BURTON R	78	SWANSON G	79	SWANSON G	80
81	BURTON R	82	SWANSON G	83	SWANSON G	84
85	BURTON R	86	SWANSON G	87	SWANSON G	88
89	BURTON R	90	SWANSON G	91	SWANSON G	92
93	BURTON R	94	SWANSON G	95	SWANSON G	96
97	BURTON R	98	SWANSON G	99	SWANSON G	100

When joystick-wagging takes its toll, *Championship Manager* is the ideal tonic. Oh, all right, it's even more tense.

*Striker* is probably the Amiga's fastest soccer sim ever. Unfortunately, the pace occasionally detracts from the gameplay.

This is impressive. Very impressive. In fact, I'm almost tempted to suggest that if you get a copy of this compilation, you won't really need to bother acquiring any more footie games - apart from *Sensible World Of Soccer*, of course. *Sensible Soccer V1.1* is the shining light of the bunch - a game so near to perfection you can almost smell the polish. The wide pitch view enables you to plan pinpoint passing moves, or you can simply hoof it up toward the strikers every time. The sound is tremendous - great airhorns and chants of 'Erik the Viking' - and even though the sprites are tiny you grow to love them like you love Granny. And Grandad. Programming genius.

Dino Dini is one of the most famous Amiga games programmers and made his name with the *Kick Off* series. *Goal!* saw him stray from the *Kick Off* name but again, Dino produced the goods. With more options than a pick 'n' mix stall, *Goal!* is fast, slick and immensely playable. It's more of a knock-about arcade game than a full-blown football simulation, though, and perhaps this is what makes it stand out from the crowd.

*Striker* received a whopping 93 per cent when it first arrived back in July '92. Played at an almost ridiculous pace, it has an end-to-end isometric perspective view of the pitch. The 64 international teams are all seeded, so if you're Qatar and facing the Germans then you will probably be on a hiding to nothing. But despite the speed, *Striker* remains a playable game let down by the fact that it's too easy to keep the ball at your feet. Fun, if a tad frantic.

Aha, the ubiquitous *Championship Manager '93/'94*. This is an excellent addition to the collection. When you're fed up with joystick-wagging, settle back in your sheepskin coat and attempt to steer your team to glory. This really is one of the best management sims around. There are plenty of features, loads of statistics and everything is beautifully laid out.

*World Cup Year '94* is by far the best football compilation ever released and at 30 knicker, it really is a tremendous bargain.

## ← 1992 - EUROPEAN CHAMPIONSHIPS, SWEDEN

A game for fans with a penchant for anoraks and lovely long train numbers, *Starbyte Super Soccer* (AF33 63%) was mostly text-based stuff, while Codemasters' *1st Division Manager* resembled *Kick Off*, though unfortunately, it wasn't.

The *Manager* (AF35 79%) came originally from Germany and was a winner all over Europe. It was an agreeably polished management sim, easy to get into, but still a collection of numbers to shuffle around.

Trumpet fanfare and off we head into July '92 whereupon a couple of gems popped up. *Sensible Soccer* (AF36 90%) was a self-confessed *Kick Off* derivative, but still toppled *Kick Off 2* from its perch - and the rest is history. Although *Striker* (AF36



93%) was warmly received and has since become a major console hit, in retrospect the game was a little too pacy for its own good, despite its amaz-

ing 3D 'in the action' viewpoint.

New AF ed Steve Jarratt checked out *Football Champ* (AF37 40%) only to discover that it was "practically unplayable". And with FA Cup winners Liverpool looking forward to their first appearance on the continent in a long while, *John Barnes European Football* (AF37 42%) was released - a side-on arcade number which under-achieved in a manner typical of Barnes himself.

It wasn't a case of "Do I not like that" when *Graham Taylor's Soccer Challenge* (AF37 82%) appeared. It was slick and superbly presented, and some wondered whether Turnip-head deserved such a game. *European Champions* (AF38 40%) arrived with a dodgy poster and the comment "the game is actually as crap as the poster". Says it all.

Way back in October '92 when Liverpool were

## INTERNATIONAL SOCCER

Zeppelin Games 091-385 7755 ■ £9.99 ■ Out now

30%



The slowest footie simulation ever, *International Soccer* is often the most humorous. Even my Gran's quicker.



Funny business, this. A game that looks pretty, yet plays like Harrogate Railway FC after a particularly heavy night on the beer. It could, in theory, be a lot of fun.

And it is - in small doses. It looks like *Sensible Soccer*, although the similarities end there. What we are treated to is a game so slow that a Terry Tortoise Select 11 could easily outpace many of the participants.

And though it's only a tenner, *International Soccer* provides only comedy value - just try playing two non-league teams.

Yet there are some nice graphic touches. Witness a goalscorer falling flat on his back after knocking it past the keeper, before the whole team run back toward the halfway line, arms aloft in triumph. Not a serious contender though.

All the players have made-up names, but you can edit in your own favourites.

## CHAMPIONSHIP MANAGER END OF SEASON DATA DISK

Domark 081-780 2222 ■ £15.99 ■ Out soon

65%



Bizarrely, this package includes a copy of Nick Hornby's excellent book *Fever Pitch*. The disk itself is simply an update of recent transfer activity, promotions and relegations (goodbye Swindon!) but unfortunately by the time next season starts there will no doubt have been a load more transfers. So it'll be out of date. Of course you need to have the original game, so the whole thing is pretty expensive and if Domark decide to bring out a *Start Of Season* disk in August you'll be feeling pretty miffed.

Rants aside, *Championship Manager* is a solid management sim and for fans who like a good read, Hornby's book is possibly the best ever written about football. Mind, if you can afford an extra 14 quid you'd be better off with the *Empire World Cup Year '94* compilation.



**WEMBLEY INTERNATIONAL SOCCER**

Audiogenic 081-424 2244 ■ A1200 £25.99 ■ CD32 £29.99 ■ Out now

**79%**


If at first it flops, get yourself an endorsement and tweak accordingly before re-releasing. *Wembley International Soccer* appeared in a different guise some eight months ago and was known as *European Champions* (AF52 73%).

This time around, the club sides have been replaced by national teams, but other than that the differences are purely cosmetic. It's very distinctive in that the sprites are huge and the kit detail superb, and *WIS* (as we shall call it evermore) offers

Enormous, detailed sprites are what separates *WIS* from its rivals.

two pitch views - top-down and side view. The latter is the better option, extending more opportunity to plan and execute passing moves.

Unusually, there is an option for one player to use the CD32 controller (on both A1200 and CD32 versions) bringing into play all the buttons. Unfortunately, even with two CD controllers on the CD32 version, only one can make use of this option - a definite minus point. Plus points, though, are a one-touch passing option and an excellent tactics system which enables fine team tuning.

*WIS* is certainly different from most Amiga footie games and people looking for a change should enjoy it, but it is a tad slow. If you bought *European Champions* then don't bother; otherwise, *WIS* is a good addition to your collection, but unlikely to have the longevity of *Sensible Soccer*.

**SENSIBLE SOCCER INTERNATIONAL EDITION**

Renegade 071-481 9214, £19.99 ■ Upgrade for £8 ■ Out now - limited edition.

**93%**


Well, the rest are mere contenders, aren't they? This is the one. Fast, silky smooth and a pailful of playability - tremendous, Desmond. Included are all the teams participating in the World Cup and updated club sides (from the start of 93/94 season). You can enter the World Championship, which bears an uncanny resemblance to the World Cup, you get referees who waggle their fingers admonishingly. The gameplay remains reassuringly simple and although the press release claims that it's been 'tweaked', it's difficult to tell quite where. Maybe the goalies are a bit better - anyway, if it's not broken, don't fix it. We are not worthy.

**GREAT WORLD CUP CHARACTERS SELECT 11**

The world of soccer is filled with 'lads', 'characters' and the occasional 'nutter'. Here is Amiga *Format's* choice for a characteristic soccer team...



Columbian Carlos Valderrama: a man of many talents - and even more split ends...

**1. Rene Huigita**

Custodian of the Columbian onion-bag bearing uncanny resemblance to King Charles II.

**2. Josimar**

The all-arms-and-legs Brazilian bananameister.

**3. Ray Wilson**

Yorkshire undertaker from the '66 side. Used to defend the box. Now he builds them.

**4. Socrates**

80 tabs-a-day Brazilian philosopher (cut down to 40-a-day for World Cup). Well choked after the defeat by Italy in '82.

**5. Jack Charlton**

'The giraffe'. Now 'St Jack' after Republic of Ireland's cup exploits. Entered folklore in Italia '90 on the Irish T-shirt which coupled Jack with the Pope, captioned 'Who's that with our Jack?'

**6. Frank Rijkaard**

Dreadlocked Flemish phlegm merchant deserves a jersey after the infamous gobbing incident with Rudi Voeller in Italia '90. Off you go, Frank.

**7. Carlos Valderrama**

Beautifully coiffeured Columbian striker. Once had his shorts 'interfered' with by Spanish defender.

**8. Paul Gascoigne**

Gifted, tear-stained, injury-prone Geordie waif.

**9. Roger Milla**

Heading towards the half century in years, yet possessor of the finest post-goal wiggle since James Brown.

**10. Diego Maradona**

Bullish, powder-snorting soccer genius with a penchant for Messianic claims. (And the bloke who probably robbed us of the '90 World Cup.)

**11. Pac Doo Ik**

North Korean howitzer merchant who sent the Italians packing way back in '66 at that most glorious of footballing shrines, Ayresome Park, Middlesbrough (the one in Cleveland).

still famous, they lent their name to the peculiarly monikered *Liverpool* (AF39 45%), but it turned out to be as dreadful as their 1993 form.

Des and Jimmy made an appearance in *Match Of The Day* (AF40 56%), a management sim which singularly failed to inspire.

**1993 - World Cup qualifiers (oh dear...)**

All rivals were quickly forgotten when the tweaked *Sensible Soccer V1.1* (AF42 80%) re-appeared, this time with the back-pass rule implemented and red and yellow cards for those players who enjoyed getting 'stuck in'. Gosh, we were a bit harsh on the mark though.

**Leeds United Champions!** (AF42 32%) - my, that has a ring to it - was a sad attempt to cash in on the team's recent success and predictably failed



miserably. Some consolation to real fans was the fact that Gremlin finally cracked the art of the management sim with the excellent *Premier Manager*

(AF43 87%) but the Amiga footballing joy lasted but a month before *Euro Soccer* (AF44 45%) reared its ugly sprites. Poor 3D graphics and shocking scrolling relegated it forthwith. *Domark's Championship Manager '93* (AF48 82%) improved considerably on the original, providing staunch opposition to newcomer *Premier Manager*.

*Kick Off* programmer Dino Dini weighed in with *Goal!* (AF49 88%) in an attempt to wrestle the ball from *Sensible Soccer*. Good though *Goal!* was, it never quite managed to dispossess solid old 'Sensi', as folk were now starting to call it.

Young Trevor Jenkins - AKA *Soccer Kid* (AF51 93%) caused a stir with his fab platform antics and had the office in awe for weeks while *European Champions* (AF52 73%) coupled giant sprites with

Continued overleaf →





**"DO I NOT LIKE THAT"**

10 tragic World Cup incidents involving the British.

1. Maradona's handball goal against England in Mexico '86. Ref's name, Alfonso Benacur - remember it. The second goal was jammy too.



"It was not my hand - it was the hand of God," Maradona suggested. Who knows?

"Here, linesman! Tell that ref he's lost me my job!" If that were true, the ref would have a nation's thanks...

2. Scotland The Brave slayed by the mighty Peru in 1978.

3. Willie Johnston's early bath after the infamous drugs test in Argentina.
4. Tears of a clown - Gascoigne's heart-wrenching Italian sob.
5. Bobby Moore's incarceration in Bogota for the alleged theft of a necklace. Our Bobby? Never.
6. The 'inspirational' introduction of Steve McMahon to enable England to 'defend' their lead against the Republic four years ago.
7. Chris Waddle's penalty miss. Doh!

8. Alan Rough. Permed Scottish between-the-sticks man who made Gary Sprake look as solid as a rock.

9. 'Super' Mo Johnston's miss from six yards against the Brazilians in 1992.

10. Bobby Charlton substitution against Germany in 1970 when we were coasting at 2-0. Result: 3-2 reverse. Yikes!



Never mind, mate. We'll play out a tedious draw with the Argies instead.



**TEL IT LIKE IT IS**

10 great British World Cup incidents

1. Northern Ireland's victory over hosts Spain in '82.
2. The folk on the pitch who thought that it was all over before it really was in '66.
3. Platt's goal which knocked out Belgium in Italia '90.



This and 'Nessun Dorma' make one of the finest footie moments ever.

"Anybody want to buy a restaurant? No? Ah, well. Darren, you're in. Good boy."

4. Scotland's victory over Holland in 1978. "Gemmil. Still Gemmill. 3-1!"

5. Bryan Robson's goal after only 27 seconds into the France game in 1982.

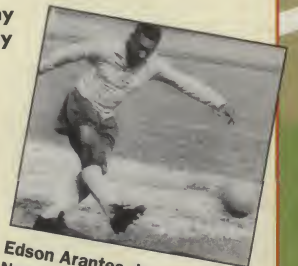
6. Norman Whiteside's appearance in Spain '82 which made him the youngest player ever in the World Cup finals.

7. Pickles the dog finding the Jules Rimet Trophy hidden in a bag under a bush after its theft way back in '66.

8. Lineker's equaliser against the Germans in the 1990 semi-final.

9. Wales qualifying for the World Cup in Sweden in 1958.

10. Gordon Banks' famous save from Pele header in Mexico '70.



Edson Arantes do Nascimento - the king.

**LEAGUE TABLE OF THE TOP 10 AMIGA FOOTBALL GAMES**

1. Sensible Soccer
2. Goal!
3. Premier Manager 2
4. Manchester United Premier League Champions
5. Championship Manager '93
6. Kick Off 2
7. Wembley International Soccer
8. Striker
9. Sierra Soccer
10. Tactical Manager

**FIVE GREAT AMIGA ARCADE FOOTBALL GAMES**

**KICK OFF 2 (AF13 94%)**

The original great Amiga soccer game, it inspired the Sensibles to write their own version. Quick, quirky, and immensely playable, it still finds favour with many.



The original - Kick Off 2.

**GOAL! (AF49 88%)**

Dino Dini's Kick Off follow-up offered two views and remains one of the best footer games around. However, it couldn't quite match up to the success of its famed ancestor.

**SENSIBLE SOCCER 1.1 (AF42 80%) & 1.2 (AF61 93%)**

The best, and the more you play it, the better it gets. Tiny sprites, great gameplay and thousands of copies sold, this is the one to beat. Look out for the all-encompassing Sensible World Of Soccer in Oct.

**STRIKER (AF36 93%)**

Rage's superfast footie game caused a stir two years back but hasn't lasted the pace. It's far too easy to run around the pitch with the ball but isn't bad for a tenner.

**MANCHESTER UNITED PLC (AF58 81%)**

The third in the Man U series, and the best. Loads of teams, a Kick Off-esque control and an innovative TactiGrid ensured a high chart placing. The words 'Manchester' and 'United' helped too.

← some rather confusing gameplay a month later. Premier Manager II (AF53 89%) sufficiently improved on the original for a near-Gold rating.

**1994 - WORLD CUP USA**

Although Zeppelin's Premier Division (AF56 50%) added nothing to the management sim genre and was promptly slaughtered by Championship Manager Italia (AF58 85%), a detailed journey into the highly glamorous world of Serie A.

Manchester United Premier League Champions (AF58 81%) combined solid gameplay with management tactics and a ground-breaking TactiGrid system which enabled you to produce some wicked formations.

Although a considerable improvement on the



first two in the series, MUPLC (says it all really) wasn't quite the Sensible beater that many were touting it as.

Despite being named after a superb car, Sierra Soccer (AF60 68%) offered much but delivered little into the box. You could score the most fantastic goals but programming glitches saw it cut down savagely in its own half.

The heavily text-based Tactical Manager (AF60 78%) took management sim detail and then added more facts and figures. And then more. Polished fare, but for aficionados only.

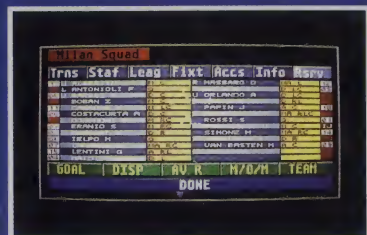
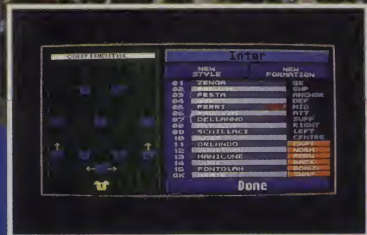
So that's it then - Amiga football games, management games and soccer oddities. Ne'er a finer selection could you find on any format. Oh, and add to that little lot the new releases for World Cup year - Sensible Soccer International Edition, International Soccer and Wembley International Soccer - all of which are reviewed this month. AF



Italian Cup results			
3rd Round 1st Legs			
CRISTOFI	0-0	FIORENTINA	0-0
ASARIUS	1-0	GENOVA	0-0
MIANI	3-1	FIORENTINA	0-0
PIZZA	0-0	ACQUARO	0-0
BARBODIN	0-0	PIZZA	0-0
TORENO	0-1	LAZIO	0-0
LORENZO	0-1	INTER	0-0
VEREZZA	0-1	PARMA	0-0

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4	Shots	9	
4	Shots on Target	7	
0	Corners	1	
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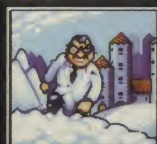
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# FROM THE CROWD!





DEFEATED BY JAMES POND, DR MAYBE LEAVES THE NORTH POLE... INTENT UPON REVENGE...



"THE RICHES OF THE MOON SHALL BE MINE! - I MUST FIND SOMEONE STUPID ENOUGH TO DO MY DIRTY WORK..."



A FEW WEEKS LATER... A MYSTERIOUS ADVERTISEMENT CAUSES A STIR IN RAT CITY.



AND SO, DR MAYBE ARRIVES ON THE MOON WITH HIS ARMY OF RODENTS.

# JAMES OPERATION



## 9 THE PEPPERMINT PIRACLES

The map expands as you complete the levels enabling you to scoot around and choose your next destination. Sweet foods and confectionery are a recurring theme.

**Intrepid hero Pond learns to moonwalk in his third piscine platform adventure. But can our fishy friend win again, or will he lose it in his lunar travels?**

**T**he 'tench' ion is mounting. Oof! Fiendishly fiendish fiend Dr Maybe has hired a gang of mercenary rodents and they've hijacked one of NASA's space shuttles. Why? Well, not only is it a dream to fly - fabulous velcro interior - you can also use the spacecraft to get to the moon where there is an inordinate amount of cheese just waiting to be mined. And, of course, the flourishing fromage market is a path to world domination - cream the cheese trade and the world is your oyster.

Forget Cheddar and Brie; Moon Cheese is the modern mouse-about-town's favourite dairy dish and he'll happily pay through the whiskers for

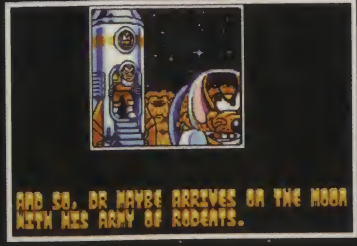
its pungent delights. Quite why the cunning medic roped in rodents remains a mystery. It's like asking a gang of kids to go strawberry 'picking'. "Now, no eating along the way children, please."

Countering this unlikely scenario is our old friend Pond, James Pond - 00Fish, or something. Well, he is very offish in this adventure, anyway. Not only does our fishular friend have to save the world from an epidemic of poor, cheese-based snacks, he must also attempt a daring rescue of his toadular chum Fillius Frog who is then free to give JP a hand.

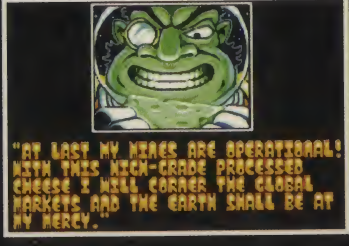
This is one huge platform adventure. Over a hundred levels to wade through - secret ones too, a plethora of







AND SO, DR MAYBE ARRIVES ON THE MOON WITH HIS ARMY OF RODENTS.



"AT LAST MY MACHS ARE OPERATIONAL! WITH THIS HIGH-GRADE PROCESSED CHEESE I WILL CORNER THE GLOBAL MARKETS AND THE EARTH SHALL BE AT MY MERCY."



# POND 3

## STARFISH

enemies to counteract and some of the toughest gameplay this side of one of those RPGs you can never be bothered learning how to master. But despite the size and complexity of the task, there is something fundamentally unsatisfying about much of *Pond 3*.

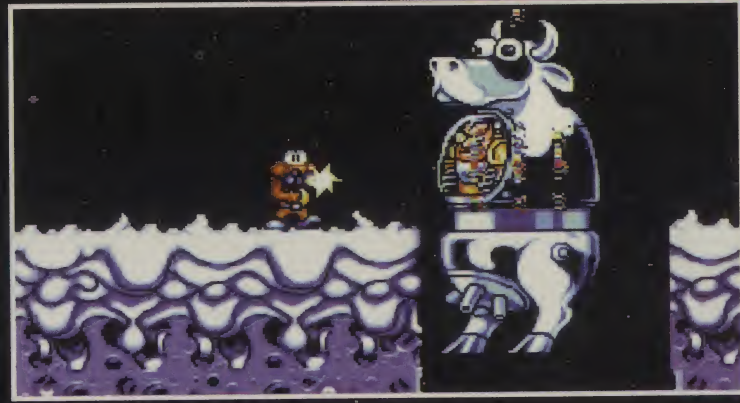
This isn't a bad platform game. It's just, well, the whole thing is a bit dark. Most of the backgrounds are black with the odd purple pixel thrown in, and even though the parallax scrolling is smooth, and yes, I know the whole shebang is taking place on the moon, JP deserves better.

As you progress through the levels, the game map extends and you can travel to all manner of bizarre worlds. Worlds with ice, cherries, custard and cows. And yet, upon arriving in these new worlds, at times you get the feeling you've been there before; *Pond* might be huge in terms of gaming area but much of the gameplay is rather 'samey'. And darned tricky at times too - not that this is a bad thing, of course.

It's not as if there isn't enough to do. Pick-ups abound - dynamite, jetpacks, cheese and gateaux guns - and there are enough baddies to satisfy even the most fanatical of exterminators.

And sure, Pond's as pacey as a certain spikey hedgehog, yet *Operation Starfish* lacks character. Yes, one of the Amiga's most endearing platform heroes is in an adventure that you just cannot be bothered trying to win. That's sad.

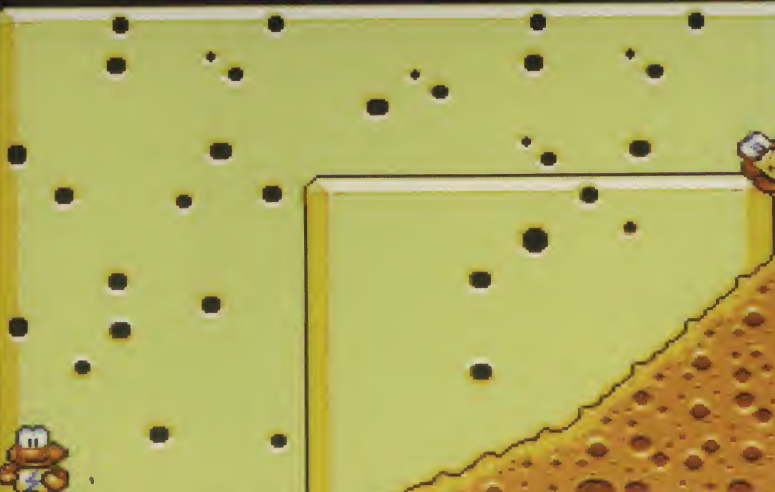
Stephen Bradley



Terror in the shape of a flying mechanical bovine provides formidable foe for our intrepid hero. Pond must nip back and forth, getting in the hits while he can.



P-P-Pick up a sponsor, a lovely big sponsor. Jimmy takes time out for a quick snack in the land of the wafer, before continuing his quest against Maybe.



### JAMES POND 3



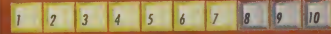
**PROGRAMMERS**  
Chris Sorrell, Sean Nicholls, Leavon Archer, Alan McCarthy

**PUBLISHER**  
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#### GRAPHICS



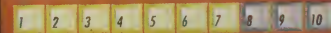
Pretty, fluid, yet uninspiring for the most part. The backgrounds are dull in the extreme.

#### SOUND



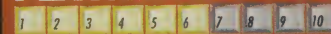
It's affected my 'herring'. Doh! Awful music, but you can turn it off. And you will.

#### ADDICTION



Fans of the genre who like a challenge should enjoy this. 110 levels, phew!

#### PLAYABILITY



Annoyingly fiddly in parts, disappointing backdrops and lacking somewhat in character.

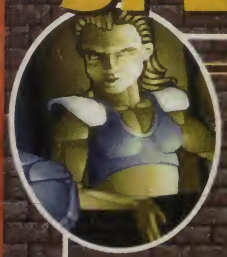
#### VERDICT

"On the positive side, there's an enormous gaming area - you could play for weeks and still stumble upon new levels. But it's a bit of a boring fare in places. James - you'd be better!"

75%



# IMPOSSIBLE MISSION 2025: SPECIAL EDITION AGA



Special Agent RAM 2 uses a jetpack to float around the first level, blasting anything which gets in his way.



All that jogging pays off as RAM 2 yomps across the Industrial Sector.



The Office Level is filled with shrubs, workstations and water butts, but remember to keep an eye out for those deadly little robot chaps or you'll regret it.

**E**lvin Atombender is one seriously psychotic dude. Not content with causing untold mischief in the first two *Impossible Missions*, he's back with a massive army of mental robots and a seriously megalomaniacal plan to take over the world. Guess who's supposed to stop him?

*Impossible Mission 2025* places you in control of one of three agents - Tasha the hyper gymnast, Felix Fly and the robot RAM 2 - then sends you on a wild goose chase across 15 themed levels within Atombender Tower in



By Level Four the puzzles are getting trickier, the robots nastier and the lifts even tougher to reach.

search of the various power-ups and missing circuit board pieces which enable you to escape to the next world. Each level is packed with puzzles, sub-games and dozens of robots, but the real challenge is to beat the clock.

This is great. *IM2025* manages to marry the supreme playability of its two predecessors with some suitably moody and atmospheric graphics. Each level provides just the right amount of difficulty and the complex network of platforms, lifts, cable cars and terminals should prove

challenging to even the most accomplished platform fanatic.

If you fail to complete a level - and you will, often - it keeps you coming back for more because you know your failure is your fault and not a result of sloppy programming. The controls are smooth and accurate, the edge and collision deflection are spot on.

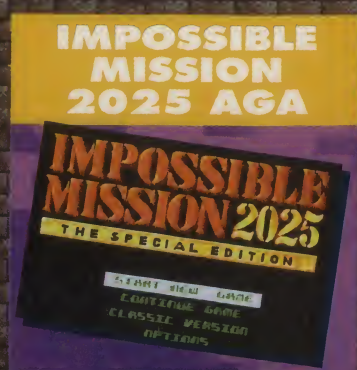
This AGA version features all the extra colours you'd expect, but the basic game engine isn't too far removed from the classic original, which is also available as part of the Special Edition package.

Rob Mead

## THE ORIGINAL

Many Amiga gamers won't be familiar with the delights of the original *Impossible Mission* which brought sampled sound and fluid animation to the C64. Programmed by Epyx (who were also responsible for *Pitstop I* and *II* plus the Games series: *Summer Games*, *World Games*, etc) *IM* was - and

still is - one of the best platform games to appear on Commodore's eight-bit. The version included with *IM2025* is as close to the original as you can get (although the lift whine is a little high-pitched). And the Ed reckons you'll get more fun out of the C64 version than the new one: "Flashy graphics aren't everything, you know" he intones, knowingly.



**PROGRAMMERS**  
In-house  
**PUBLISHER**  
MicroProse 0454 326532  
**PRICE**  
£34.99  
**RELEASED**  
AGA version out now, A500/A600 and CD32 versions available mid-July.

**GRAPHICS**  
1 2 3 4 5 6 7 8 9 10  
Moody graphics, slick sprites, sexy scrolling - the best-looking platformer since *Flashback*.

**SOUND**  
1 2 3 4 5 6 7 8 9 10  
Lots of wheeps, burps and bangs set to a typically rave-mad backing track.

**ADDICTION**  
1 2 3 4 5 6 7 8 9 10  
This game sinks its Pitbull-like teeth into you and won't let go. Highly addictive and great fun.

**PLAYABILITY**  
1 2 3 4 5 6 7 8 9 10  
A wealth of fiendish puzzles, dastardly traps and sub-games spread over 15 massive levels.

## VERDICT

"This is definitely one of the most absorbing and addictive platform games we've seen for a long time. *Impossible Mission* is mean, moody and magnificent."

88%







# OUT TO LUNCH AGA



By the time you get to Mexico, the puzzles and platforms become pretty tricky. Worse, Pierre's flour gun and vegetable net are increasingly hard to find.

**H**ave you ever, ever seen anyone eat a kebab in the daytime? No. People only eat them late at night because you have to be completely off your face to eat one. They also glow in the dark so you can find your way home.

Now, Pierre Le Chef may not enjoy eating sweaty lamb at 3am outside Birmingham nightclubs, but he does know a lot about cooking. In fact, he spends most of his time trotting around the globe in search of those certain ingredients which make his dishes extra special and enhance his reputation.

This time Pierre is off to Switzerland, Greece, the West Indies, Mexico and France to track down each country's gastronomic treats and, naturally enough, you have to be there to help him.

The ingredients are spread over 48 increasingly complex levels and your first task is to find Pierre's flour gun – which is needed for stunning

the ingredients – and his net, which is used to trap them. You have to collect a certain number of ingredients on each level, then deposit them in a cage to open the level exit.

To hinder your progress, the vegetables can run away or stun you, there's a time limit, and you can be attacked by bacteria or have your captured ingredients set free by the evil Le Chef Noir.

There's a little tactical planning involved here. Depending on the location of the cage, you can either collect all your ingredients in one fell swoop – but risk losing them if you get stunned – or you can keep making return trips to the cage to deposit each ingredient.

Pierre can also collect fruit bonuses at the end of every world and there are a variety of different weapons – including tabasco sauce – which he can use on the ingredients and nasties on each level.

This game is great. You can't help liking the cutely animated Pierre



Pierre begins his culinary journey in Switzerland where he has to track down the sock-like taste of Emmental cheese.



Nearly home: Pierre arrives in Paris, France with his quest for nourishment nirvana nearly at an end.

as he leaps around from platform to platform and it really is tremendous fun chasing the ingredients around each level, depositing them in a cage, then setting off for more.

*Out To Lunch* is also very tricky. Even early on you can get hopelessly stuck – Switzerland, for example, is filled with narrow, icy platforms which can make getting from one end of a level to the other incredibly frustrating. You also never know where the exit is until you've deposited the last ingredient into the cage, so you have to be quick on your feet.

You also lose a life – Pierre comes with three – every time you fail to complete a level on time or get struck down by a nasty bout of salmonella. There are no continues and you only get a password once you've completed a world, so you have to complete 12 levels in one go, with failure sending you right back to the beginning again.

Despite this, *Out To Lunch* remains extremely enjoyable. The joystick control is intuitive and you can usually scale the death-defying leaps on each level without too much difficulty. Graphically the game's a treat, with gorgeous parallaxing and slickly animated sprites. Looks like Pierre Le Chef could be with us for some time to come.

Rob Mead



Greece is filled with doric columns, unbearably high jumps and psychotic aubergines doing airship impressions.



Le Chef Noir! One well-aimed stomp on the evil one's head should stop him setting all your ingredients free.

## OUT TO LUNCH



### PROGRAMMERS

Mindscape in-house

### PUBLISHER

Mindscape 0444 246333

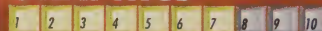
### PRICE

£25.99

### RELEASED

Out now

### GRAPHICS



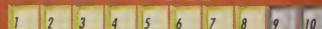
More colours than a green-grocer's shop, cutesy sprites and great parallax scrolling.

### SOUND



The sound effects are mostly whizzes and boings, but eggs make a lovely cracking noise.

### ADDITION



Has you screaming "Come here, stupid tomato!" just before you die. Wonderfully frustrating.

### PLAYABILITY

With 48 tricky levels and the menacing Le Chef Noir, it will keep you occupied for weeks.

## VERDICT

**"Out To Lunch is hotter than a hot dog, prettier than an angel cake, trickier than a baked alaska and deadlier than a salmonella quiche. A mighty fine platform game."**

# 88%



# VALHALLA AND THE LORD OF INFINITY



There may be 4,000 holes in Blackburn, Lancashire, but *Valhalla* features far, far more. Looking down from above, you have to make sure not to fall down them.

**H**ere's a novelty. The 'first ever Amiga speech adventure' follows the fortunes of a little chap called the Prince of Valhalla who has vowed to wreak his revenge on the evil Lords of Infinity, who have destroyed his father's kingdom.

The action is viewed from a top-down perspective, with the prince looking up to you for guidance and to pass brief details about the objects he sees or collects.

The game features four levels of puzzles, traps and unusual characters, but it's the speech samples which really set the game apart - instead of having reams of text cluttering up the screen, *Valhalla* actually talks to you in a cutesy voice about everything that happens in the game.

In spite of this initial promise, *Valhalla* is a pig to play. The basic problem is that virtually all the rooms on each

level are filled with unseen traps and even the odd scrap of map can't save you from frequent inexplicable deaths.

This means you spend more time shuttling between the Load/Save Game screen and the main game area than actually playing the thing itself. Worse, for a speech adventure the game offers precious little in the way of useful information and - along with the frequent deaths and cumbersome controls - leaves you angry, frustrated and utterly bored. Avoid.

Rob Mead



The Chapel level finds the prince doing battle with deep and dangerous pools.

## VALHALLA

### PROGRAMMERS

Paul Hale Carrington  
and Lisa Tunnah

### PUBLISHER

Vulcan Software 0705 670269

### PRICE

£29.99

### RELEASED

Friday 1 July 1994



HARD DISK  
INSTALLABLE

# 23%

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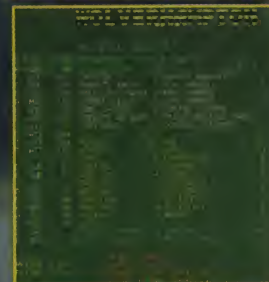
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Amiga Format

"Each game played has a realistic outcome" - The ONE

"Penalty incident quite literally had me on the edge of my seat" - The ONE  
**Lastability 87%**

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**Lastability 96%**  
**Playability 93%**





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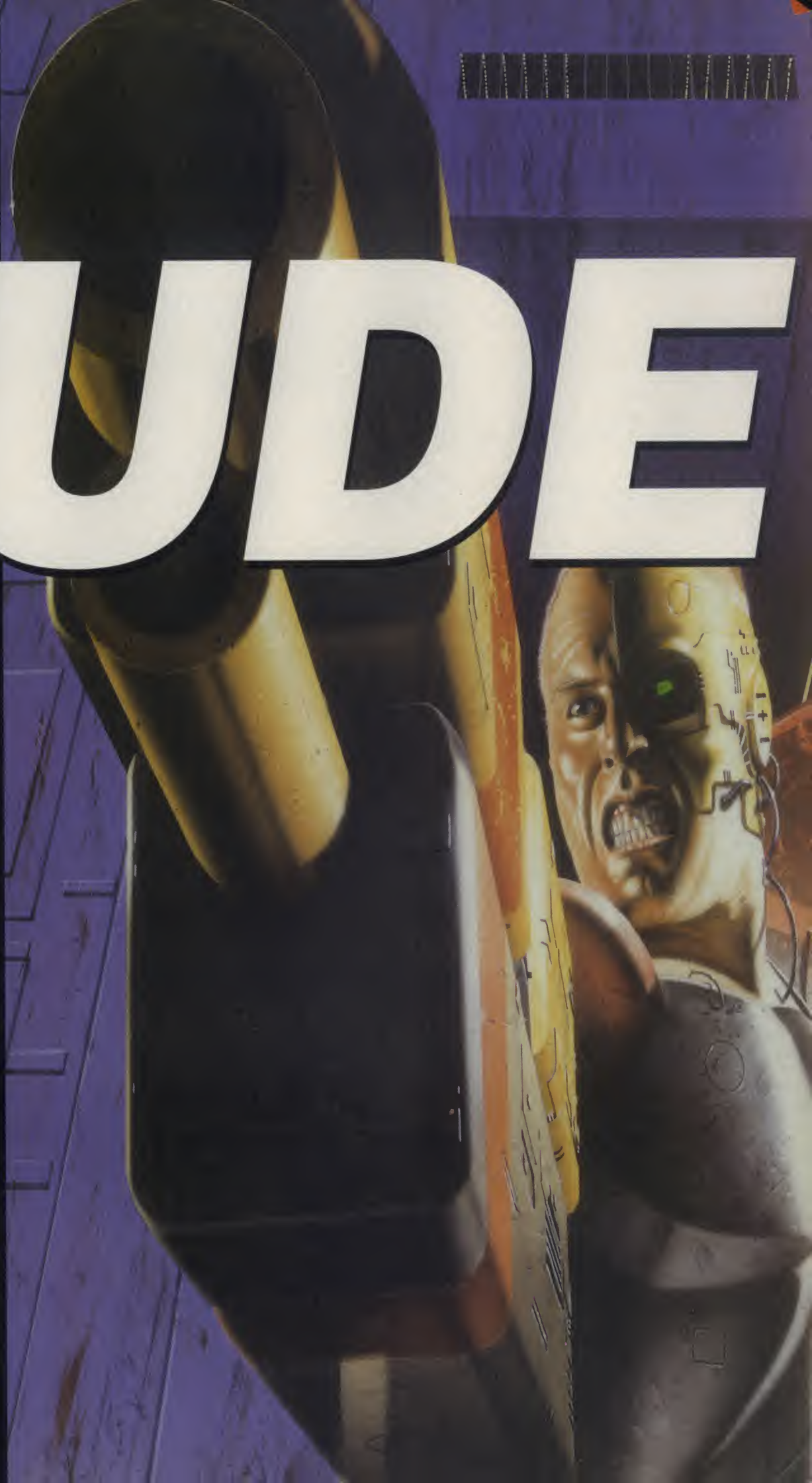


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# TUDE





In the last episode, post-apocalyptic Earth was involved in a bitter struggle. Mutated surface-dwellers want to destroy the underground dwellers and vice versa. The ultimate goal is a doomsday device circling the planet. Both sides are constructing rockets which can reach this device and unleash its awesome power on their enemy. Now read on...

You may imagine that this is just an excuse for mindless violence. Violence, yes – heatseeking missiles tearing through armour plating, expensive aircraft disrupting at a molecular level – but this is violence with a modicum of cunning.

# ARMOUR GEDDON 2

Sure, you have vehicles and weapons, but not many. The key is to gather resources and factory capacity so that you can build more weapons. There are plenty of factories and mines scattered around, but most are occupied, so your first judgement must be how many units you can afford to spend capturing these mines.

You have a team of scientists to develop new weapons and refine existing ones. When you 'liberate' some territory, more scientists will become available.

These cunning scientists have invented a teleport device with which you can travel vast distances without using any fuel (many vehicles have a limited range). Teleport devices are quite robust and can be carried and left at your destination by a number of vehicles, including bomber aircraft. A useful early mission, then, is to load up your bomber and fly as far into enemy territory as you can. Just before you get taken out, drop the teleport. Then the tanks can move in.



The planning room map shows deployment of all known forces and the location of factories and mines.

External view of a top-class attack helicopter, going in fast and low.



The ultimate goal is to capture and refit a rocket launching site from which to recapture the satellite. To aid you in this, you have many types of vehicle – tanks, hovercraft, helicopters and airships – and piloting each is a game in itself.

All of them have different attributes and are piloted in different ways. The helicopter can take off and hover, tanks' turrets move

independently of the direction they are travelling, airships are sluggish. However, the controls are more or less generic, so it's not like learning a new flight sim every time you step into a new vehicle. Echoes of that Mike Singleton classic *Ashes* here.

There are four skill levels including a training mode, which is especially useful, because the game can easily be over before you've worked out what's going on.

Perhaps I'm getting old, but to succeed at this game you have to swap between up to six vehicles, blasting, bombing and planning as you go, virtually incessantly – I can only take about 20 minutes without having to sit down with a Valium sandwich. Like the classic *Carrier Command*, it is demanding.

There are many ways you can play it, though, and each is very satisfying. The filled-3D animation is good, and as a sort of *Ashes/Carrier Command/Millennium 2.2* mixture, it's a surprisingly decent game.

There are many ways you can play it, though, and each is very satisfying. The filled-3D animation is good, and as a sort of *Ashes/Carrier Command/Millennium 2.2* mixture, it's a surprisingly decent game.

Nick Veitch

## ARMOUR GEDDON 2



### PROGRAMMERS

Paul Hunter

### PUBLISHER

Psygnosis 051-709 5755

### PRICE

£25.99

### RELEASED

Out now

### GRAPHICS

1 2 3 4 5 6 7 8 9 10

Polygon vehicles are simple, but well animated and fast. External views of your craft are useful.

### SOUND

1 2 3 4 5 6 7 8 9 10

Nothing astounding in the audio department, unfortunately – just the usual bangs and crashes.

### ADDICTION

1 2 3 4 5 6 7 8 9 10

You're compelled to try to complete all the missions, even though you know it's futile.

### PLAYABILITY

1 2 3 4 5 6 7 8 9 10

After initial confusion, it's great. Controls are easy to master but there's always a lot going on.

### VERDICT

**“ Challenging, in the sense of very hard work at times, but also good fun. It could take you a very long time to even get near to completing this classic sim/strategy combination. ”**

**80%**



A downed enemy aircraft. The raw materials can be saved if you have a recycling pod.



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# STREET FIGHTER II

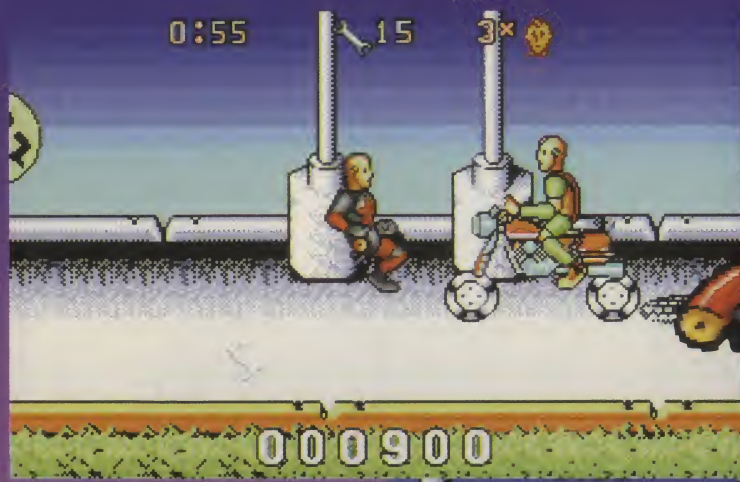
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Crash dummies never did have much road sense. This time Slick comes a cropper under a baddie's moped.

**T**here can be few less rewarding jobs than being a crash dummy. You get strapped in, some idiot in an overall sticks a brick on the accelerator pedal and before long you're shooting through the wind-screen of a Mini Metro at 90 miles an hour.

*Incredible Crash Dummies* gives the auto industry's unsung heroes their own (surprise, surprise) platform game. Dummies Spin and Slick are roused to action when the evil Junkman steals the plans of a T9000 bionic dummy and kidnaps Dr Zub, a top scientist. Bravely, Spin volunteers to stay behind, while you - as Slick - head off in search of Dr Zub.

It's different from most platform games in that the aim is to survive and complete



Despite getting completely legless in the car park thanks to some rogue tyres and a vindictive metal crusher or two, Slick still puts up a brave fight.

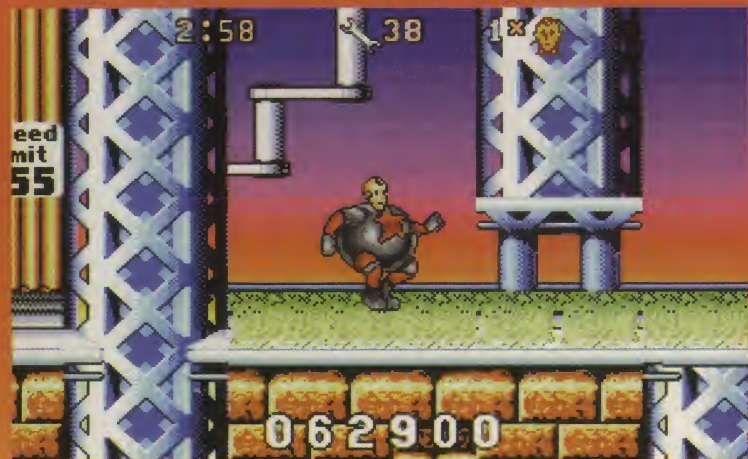
a series of levels against a time limit. Each level is filled with hazards - crash cars, mad dummies on bikes, pits of fire - and each time Slick collides with one he loses a part of his anatomy.

Once both arms and legs are gone, it only takes one more hit to lose a life, but Slick can hop round a level

however badly damaged he is, and there are plenty of medicinal screwdrivers dotted around to bring him back to health. He can also pick up spanners to throw at baddies, as well as a host of other power-ups.

The novelty of hopping around on one leg or losing your arms keeps you amused

# THE INCREDIBLE CRASH DUMMIES



Slick picks up a power-up and by sheer good luck it turns him into a full-size driver's airbag, which is just the thing for floating gently down to the next platform.

for a while, but that apart, the game does more or less exactly what you would expect. The collision and edge detection is fairly accurate, and the puzzles and level meanies are mildly diverting.

And in actual fact, that's *Crash Dummies'* problem. It does everything reasonably well, but nothing exceptional. The graphics are OK, the gameplay's OK, the concept's OK and, even if it gets its hooks into your for a while, your interest is unlikely to be sustained. Your kid brother would love it... probably.

Rob Mead

## INCREDIBLE CRASH DUMMIES



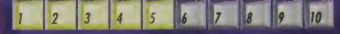
**PROGRAMMERS**  
Dave Semmens and Doug Townsley

**PUBLISHER**  
Virgin 081-960 2255

**PRICE**  
£19.99

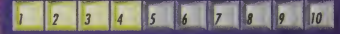
**RELEASED**  
Out now

### GRAPHICS



Like owning a beige Allegro - competent, bland, uninspiring. Sick sprites are great, though.

### SOUND



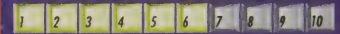
FX are dire, but Paul McCartney would give his adenoids for the catchy theme tune.

### ADDICTION



Curiously addictive: you suffer badly when you're playing, but miss it like hell afterwards.

### PLAYABILITY



No passwords or restart points, but the levels are challenging and you're up against the clock.

### VERDICT

**“Ignore the waves of flying limbs, which add a little good clean fun, and you're left with a completely average platformer with little long-term appeal outside its novelty value.”**

# 62%



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# SUPER METHANE BROTHERS

They might look harmless, but these dozy clowns pack a mean punch. Zap them with a methane cloud by leaping from the platform below.



Puff lets rip with a cloud of noxious methane before splatting his opponents against the nearest wall.



Bugs, whirligigs, spikes and suckers are just some of the nasties you face as you climb the Tower of Time.

**W**ho can forget the morning after a curry? That sickly-sweet smell from your bot as you stagger around the house trying to blame it on the dog, the cat, the vicar.

Pity the Super Methane Brothers, then. They live with nasty niffs all day, every day, thanks to a device called the Methane Gas Gun that's used to kill the assorted nasties in this platform adventure.

You have to help the brothers, Puff and Blow,

complete over 100 levels of bug-infested nastiness before they can escape the clutches of the Key Keeper and the hideous Tower of Time.

To trap the bugs you have to squirt them with methane, suck them into your gun, then splat them against a wall. All the baddies on a level must be destroyed before you move on to the next and, of course, you're up against a time limit.

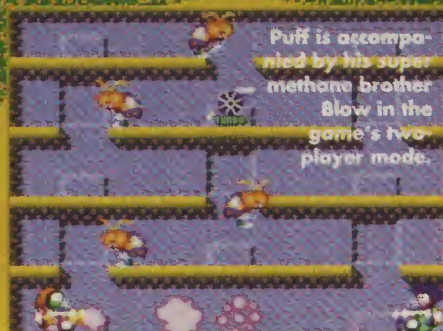
Boy, this is addictive. Once you've got the hang of the controls, Methane soon gets you zipping about all over the

place destroying baddies, solving puzzles and reaping richly deserved rewards.

All the levels are very different and there are lots of secret rooms and bonus bits to keep you guessing. It's not stunning graphically, but the sprites are detailed and manic music really draws you in.

The two-player mode is great, but having to start all over again when you run out of continues is very annoying. The CD<sup>32</sup> version adds a brief animated intro and little else.

Rob Mead ☺



Puff is accompanied by his super methane brother Blow in the game's two-player mode.



## SUPER METHANE BROTHERS



**PROGRAMMERS**  
Apache Software

**PUBLISHER**  
Extender 021-442 2050

**PRICE**  
£25.95

**RELEASED**  
Out now

### GRAPHICS

1 2 3 4 5 6 7 8 9 10

Appearances are deceptive. This looks basic, but is highly detailed and well animated.

### SOUND

1 2 3 4 5 6 7 8 9 10

The in-game music and sound effects soon become irritating. Turn down the volume.

### ADDICTION

1 2 3 4 5 6 7 8 9 10

It's nowhere near as habit-forming as Baywatch, but Methane comes pretty close.

### PLAYABILITY

1 2 3 4 5 6 7 8 9 10

It's big, slick and maddeningly enjoyable, but there's not much variation in the levels.

### VERDICT

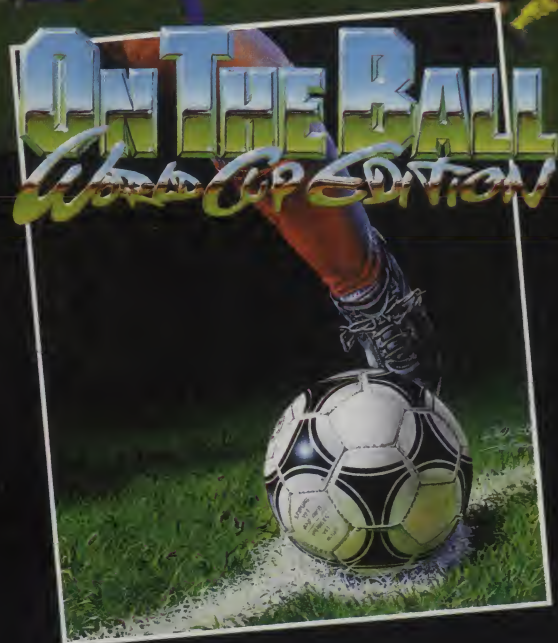
**“ Super Methane Brothers is cute, colourful and pretty addictive, but it ultimately lacks the long-term appeal of the major-league platformers like Zool 2 or James Pond - Robocod. ”**

**82%**



# ONLY YOU CAN MANAGE!

Sports



Stunning World Cup football management, you can even turn the clock back to the qualifiers, but this time you make sure England get through!

Featuring: Five difficulty levels: 1 - 4 players: full training sessions (18 styles): full World Cup programme, or start with qualifiers!: comprehensive editor for matches, groups, players etc.: group and individual pep-talks: strategy sessions: view your opponents matches: six playing styles: create your own weekly and daily schedule: animated match highlights: make in-match changes to team and playing style: in-match commentary (spoken on CD). And more!

Out: End June, PC, Amiga 1meg, Amiga 1200

# COMING SOON



Combining meticulous detail and realism with sensational animated graphics and irresistible presentation, this game will inspire the football strategy genius in you.

Featuring: Unique digitised TV style match coverage: running commentary (spoken on CD): training seminars: sponsorship: home and foreign transfer lists: comprehensive data and statistics: team finances and morale: player and manager politics: expert opinions: press praise and criticism: cup conditions: uniquely accessible interface: 1 - 4 players. And still more!

Out: End August, PC, Amiga 1meg, Amiga 1200

# EVERYTHING BEFORE WAS JUST TRAINING.

CD-ROM features both League and World Cup

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on sale Tuesday 28 June**



**P**inball plays an important role in the lives of the AF team. When the going gets tough around deadline week, a gaggle of writers, techies and artists are often to be found grabbing a half-hour break crowded around a Terminator, Twilight Zone or Creature From The Black Lagoon table.

And when the deadline has passed and another excellent edition of AF is rolling off the presses you'll find us in celebratory mood, crowded around an Indiana Jones, Lethal Weapon or Jurassic Park machine. Playing the silver ball is relaxing, invigorating and alluring and most of us are hooked.

So, when a new pinball game arrives, there's a always a buzz of excitement in the office. But the reaction provoked by *The Ultimate Pinball Quest* was not so much one of excitement as curiosity bordering on bemusement.



Flippin' heck! What's going on here? This young lady is apparently one of the three daughters of the river who have scarpred with the six elements of life. How strange.

# THE ULTIMATE PINBALL QUEST

Quirky, that's the word. Or is it bonkers? Or maybe dire? No *Pinball Quest* is a decidedly quirky game. In Arcade Mode you have a choice of three tables – Wasteland, Heavy Metal and Antarctica. The last two are extremely average, but Wasteland is fun because you have to work your way up the table through a series of flippers, which can become a frustrating and fiendishly addictive exercise.

You can also select the bonus tables, so you can play these levels

without having to go through the rigmarole of shooting the bonus holes.

But it's the Adventure Mode that suggests that *Pinball Quest* was created by somebody with a healthy disregard for the normal conventions of games and, for that matter, pinball. In Adventure Mode you're back on the Wasteland table, but there's an animated intro sequence featuring some old greybeard, and three scantily-clad women in crystal balls.

Apparently the sun of Calypso has entered its third zenith. The three daughters of the river, who were mistresses of all destinies, have stolen the six elements of life that ensured temporal and ecological balance and you've got to find them.

The Adventure Mode is a splendid idea. Unfortunately, it's not entirely clear what you're supposed to do, but it's good fun pinging the ball around trying to find out. In this respect *Pinball Quest* is close to reality because



This bonus level on the Heavy Metal table is a bit of a bagatelle.

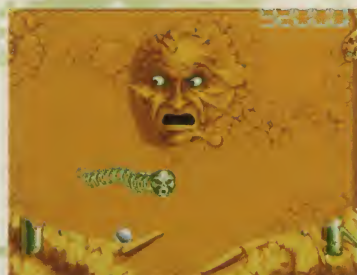
nobody can understand the little game cards tucked under the glass on real tables – least of all, I suspect, the people who wrote them.

Including puzzle, adventure or shoot-em-up themes in a pinball game is the way to go – it's much more interesting than bland pinball sims such as *Pinball Dreams* and *Pinball Fantasies*, but *The Ultimate Pinball Quest* makes it too complicated. There are other downsides: two of the tables are poor, and the third becomes tedious when you realise you're working your way up through the same three playing areas.

The graphics are naff, the music is drab – the Wasteland table has a peculiar accordion influence – and you only get one score displayed on screen at once, so it's never clear who's winning a multi-player game, there's far too much disk-swapping and at £30 it's much too expensive.

But hey, it's got flippers and a nice silver ball, so it can't be all bad.

**Richard Jones**



This bonus level from the Wasteland table has a peculiar brown quality.



It's fun pinging around the Antarctic table, but not the ultimate challenge.



There are 60 levels on the Wasteland table – unfortunately they are very similar.

## ULTIMATE PINBALL QUEST



### PROGRAMMER

Claus Bjerre

### PUBLISHER

Infogrames 071-738 8199

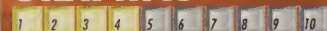
### PRICE

£29.99

### RELEASED

Out now

### GRAPHICS



Backgrounds are poor, but the ball pings around at a fair old pace when you get going.

### SOUND



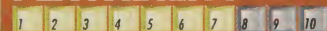
Merely ups the irritation factor. Bizarre accordion influence on the Wasteland table.

### ADDITION



Difficult and frustrating enough to keep dedicated pinballers swapping disks with abandon.

### PLAYABILITY



The game works well, and despite a few reservations it's all surprisingly realistic.

## VERDICT

**“ If it was £15 cheaper this would be a crucial buy for pinball freaks, but no way is it worth £30. Although that's only 100 games of Terminator (not counting replays and matches). ”**

# 65%



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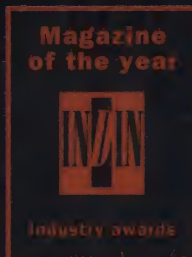
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# SERIOUS BACKGAMMON



The classic Backgammon board game takes seconds to learn and years to master – even when you're playing it on an Amiga.

**E**stablished only one year ago, Tower Software have made a bit of a name for themselves producing top quality card and board games for the Amiga.

Now with the release of *Serious Backgammon*, Tower Software are hoping to reach a whole new audience. Anyone who is familiar with

the board game should get the hang of the rules straight away. Basically you and your opponent have to move your counters around the board towards your home base while hindering each others' progress as much as possible. This electronic version features a wealth of different options for you to toy with including three different

Backgammon boards, customisable tables and a series of menus filled with loads of different play settings.

The whole gameplay really works rather well and, once you've got your brain in gear and have remembered all the rules of the real game, you will soon be battling against your computer or human-controlled opponents for those precious points and will achieve that warm, gloaty feeling.

*Serious Backgammon's* in-game controls are intuitive, with predominantly brown or beige graphics (mmm, tasty) and some satisfying sound effects which provide you with a nice clinking sound when you move your counters.

Rob Mead AF



Great things about *Serious Backgammon* are that you can customise the in-game preferences and create your own boards.



If you fancy something a bit unusual, you could try playing Domino Backgammon!

## SERIOUS BACKGAMMON

### PROGRAMMERS

Richard Brown

### PUBLISHER

Tower Software 091-285 8667

### PRICE

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### RELEASED

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# clockwiser

**B**efore he hit the box office big time with *A Fish Called Wanda*, John Cleese played a clock-watching headmaster who, by a series of unfortunate errors, ended up being days late for a crucial speech. The film was called *Clockwise* and had nothing to do with this game whatsoever.

No, *Clockwiser* is a puzzle game in the age-old tradition of moving blocks around to create a certain pattern against a stringent time limit. The blocks usually have different



The aim on this level is to set all the bombs off in a chain reaction, destroying everything on the screen.



To move the blocks clockwise or anti-clockwise you have to create a pathway by manipulating a stretch box like the one shown here.

properties – some you can smash, some explode, some are affected by the forces of gravity. To solve the puzzle on each of *Clockwiser's* 100

levels, you have to create a pathway around which the blocks move, either clockwise or anti-clockwise. Easy, eh? To help you, the game fea-

tures a demo mode showing the basic moves and there are four different difficulty levels. The whole thing is joystick or mouse-controlled.

*Clockwiser* is a doddle of a game to get into and devilishly difficult to pick up. Complete a level and you want to do another one, then another, with your brain turning ever bigger somersaults as you try to outwit the programmers against the time limit. It's all terribly addictive and turns you into a shouting lunatic if you play it for more than an hour.

Rob Mead AF

## CLOCKWISER

### PROGRAMMERS

Rasputin Software

### PUBLISHER

Kompact 0438 840004

### PRICE

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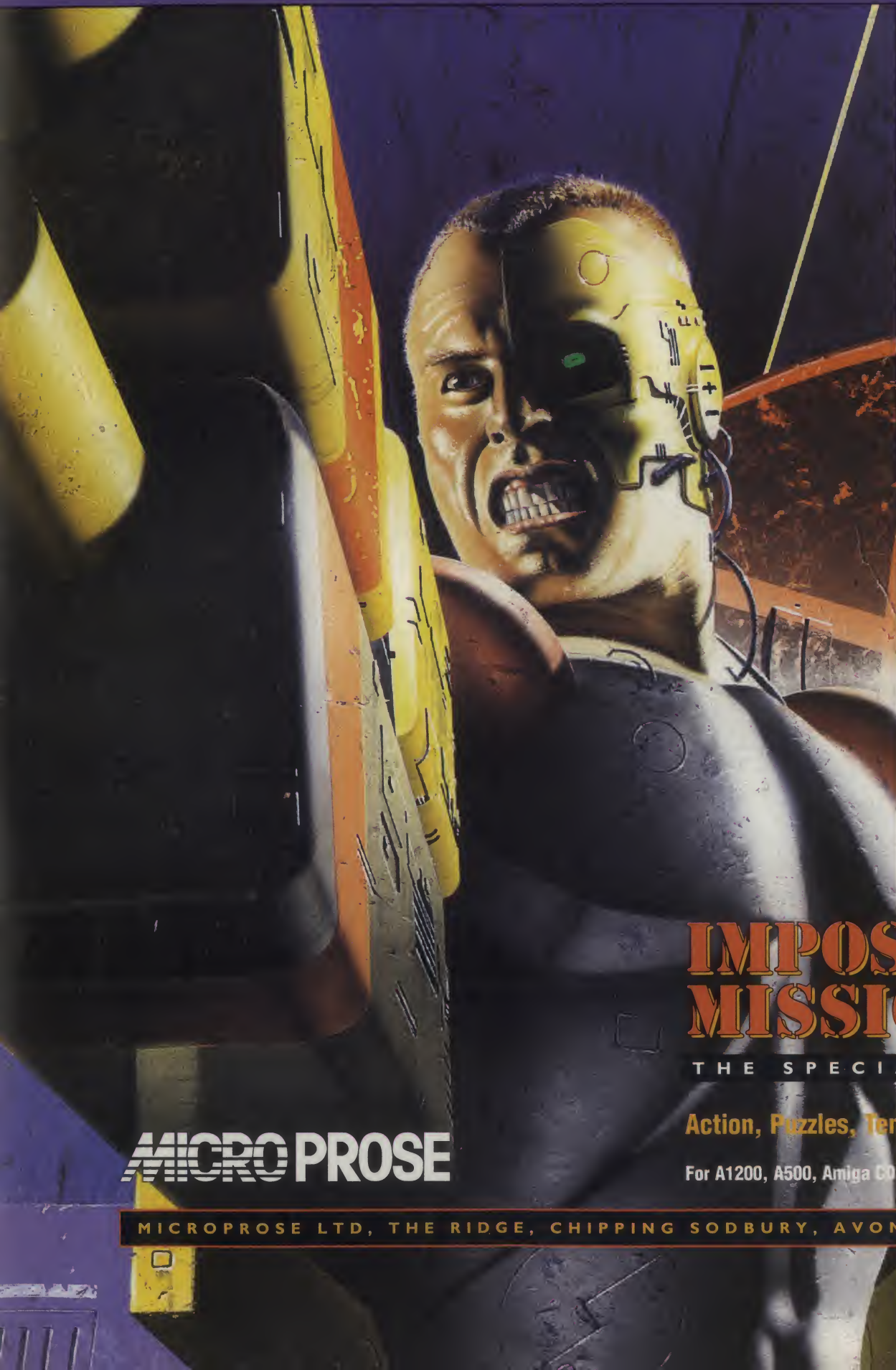
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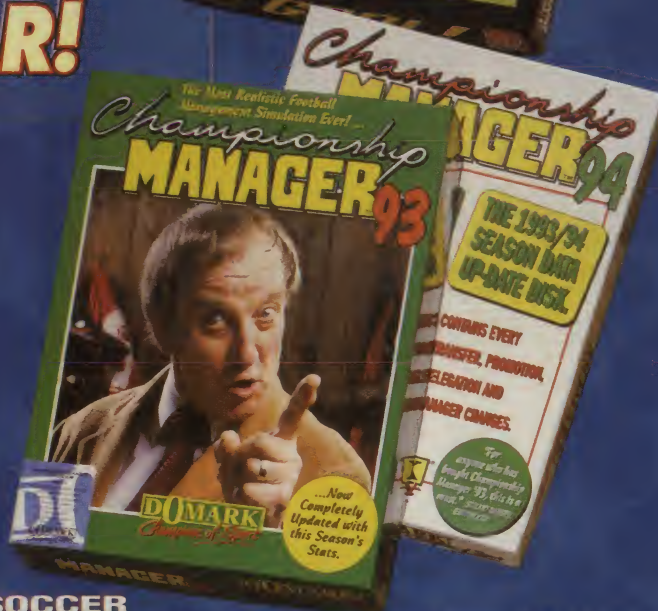
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# CD32 GAMES

Rob Mead lifts the lid on his CD<sup>32</sup> and checks out some of the latest releases.

Originally available as a CDTV title, *Battlechess* (Interplay 0865 390029, £25.99) takes one of the world's oldest board games and adds a dash of 3D animation to bring the pieces and moves to life.

The game features six difficulty levels, a Suggested Moves option to help you out of those tricky situations and the ability to switch to a plainer (but quicker) 2D view when the animations begin to pall.

Yuk! This game is horribly, unforgivably dated. The graphics are poor – with or without animation – and the music and sound effects will soon have you climbing the walls in fits of mild disgust.

The joystick controls are straightforward enough once you get used to the perspective, but pressing the Blue button every time you want to bring up a menu soon gets tiresome. The game concept's great, but then it's chess, isn't it? Stick to the proper board game version.

Also from Interplay comes *The Lost Vikings* (£25.99), a cutesy platform game starring three Norsemen called Olaf, Baelog and Erik. Each chap has different skills, but the talents of all three must be used together to complete each of the game's 37 levels – Baelog comes equipped with a sword and is useful for dispatching



**BATTLE CHESS:** Play chess like this on the Amiga CD<sup>32</sup> and you might as well fetch the board game from the under-the-stairs cupboard.

baddies, while Olaf has a shield for deflecting alien fire.

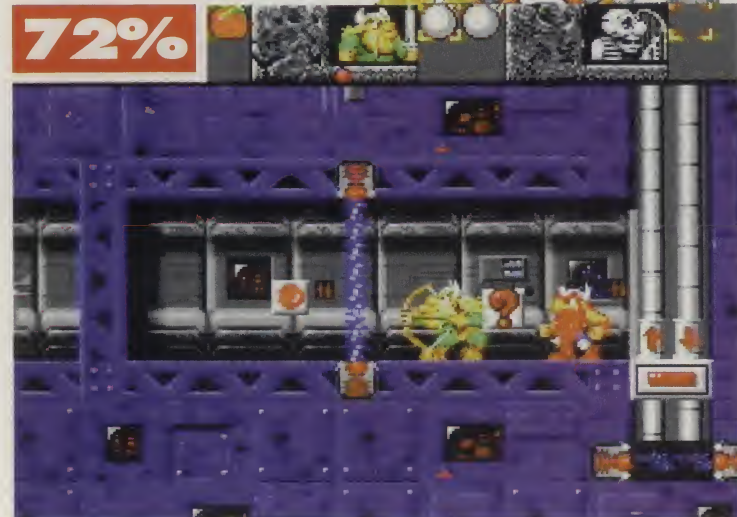
Controlling three chaps at the same time is a little strange at first, but becomes second nature after the first few levels. There are plenty of puzzles and sticky situations for you to get yourself into and the constant bickering between the three hairy Norse protagonists



keeps you quite amused, for a little while at least.

One major disappointment comes when you see the paucity of *Vikings'* graphics. Ported straight over from the ordinary Amiga version, the levels lack colour or parallaxing and appear cheesy and dated. The other disappointment is the price. £26 really is too much to pay for what is little more than an average platformer.

Every pub in the country has its own SAS member. Ours claimed to be working undercover as a streetcleaner during the week, while sabotaging Iraqi airbases at the weekend. Strangely we all believed it. Perhaps it's got some-



**THE LOST VIKINGS** The Vikings believed in burning their boats on a regular basis. Shame they never thought about sailing home in them first.



**SABRE TEAM** A terrorist suddenly appears in the doorway, brandishing a gun. Time for a spot of shooting practice.

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94%

90%

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# RE-RELEASES

Are the old ones still the good ones? This is the question that Stephen Bradley wrestles with as he tackles the month's re-releases.

**W**hat goes around comes around, crooned rappers Cypress Hill and in a way, they were right. Amiga games are no different, and making a beeline for the stage begging: 'Please Re-release Me', is the waspish shoot-em-up **Apidya** (Team 17, 0924 291867, £10.99, reviewed AF35 90%), which was originally from German software house Bluebyte, but has now been snaffled and re-awoken by those Wakefield funsters Team 17.

You are a wasp in a horizontal scrolling shoot-em-up. Perhaps with an invisible gun, or maybe you just fire spit. The aim: to be true and kill as many insects as possible – bees, mosquitoes, giant butterflies and snails – while hopefully progressing through piles of levels.

But it's not easy being a wasp because every time you get shot down, all the extra fire power you spent an age accumulating goes right down the pan. Graphically, it's a Percy Thrower-tended garden and your sprite moves as smooth as a vel-



Jack Nicklaus is called the Golden Bear, and so is a pub in Wham in Lancashire.



In **Apidya's** two-player mode you can play either the big wasp or the little fella.

vet caterpillar. On a leather sofa. It's slightly easier (and glorious fun) in simultaneous two-player mode and a tremendous acquisition for 11 notes. Well, coins.

**Jack Nicklaus' Unlimited Golf And Course Design** (Action 16, 0276 684959, £16.99, not previously reviewed) – now there's a title to wrap your tongue around.

No doubt, there are many people who will welcome with open arms the opportunity to design their own golf course. However, actually playing the two courses this veteran affair includes is rather more simple than one might expect. It's not wildly dissimilar to the monumental **PGA Tour** in looks and design – just easier. But if you fancy building your own Sandwich then it's worth a look.

Kent Walton. Whatever happened to Kent Walton? Or was it Ken Walton? In any event, I'm sure the great **World Of Sport** wrestling MC would approve of the bizarre



**APIDYA:** In your quest through the five levels of **Apidya** you meet all manner of interesting insects. David Bellamy would have a field day.

cast of characters in **Body Blows AGA** (Team 17, 0924 291867, £14.99). All of these characters have special moves, all move with grace and the 256-colour backgrounds look simply lush.

This is as slick an Amiga beat-em-up as they come, a snip for a mere 15 sovs (you can upgrade the non-AGA version for £7.99 by returning your original disks) and it's even hard drive installable.

"You'll never get away with this Blofeld. Erm, I mean Hitler." It was an unlikely combination – Sean Connery and Harrison Ford, but heck the film was a smashing romp across continents. LucasArts point 'n' click graphic adventure, **Indiana Jones And The Last Crusade** (Kixx XL, 021-606 1800, £14.99, not previously reviewed) takes you in search of the Holy Grail while fending off the might of the Nazis.

The gaming area is huge, there are puzzles galore to solve and the



The butterfly is just one of the beautifully drawn **Apidya** insects you can destroy.

usual dose of LucasArt humour. It's not wildly sophisticated by today's standards – the sound is poor, but Indy will certainly find favour among fans of the genre.

Thank heavens for that. At last, a game combining space, spice and giant worms. **Dune** (Hit Squad, 061-832 6633, £14.99, reviewed AF36, 79%) is based on the classic sci-fi novel of the same name and the motivation is to rid a planet of evil, mine an unfeasible amount of spice

Continued overleaf →



**JACK NICKLAUS' UNLIMITED GOLF:** Putting is performed by carefully weighing up the lie of the green, taking weather conditions into account and then hoping for the best.



**BODY BLOWS AGA** is not only an excellent beat-em-up from Team 17, but it also provides invaluable lessons in Russian dancing techniques.



85%



**DUNE:** a compelling strategy game in which spice is the variety of life and you get to ride around on large wormy things as you teach the Harkonnens a thing or two.

80%



**WORLDS OF LEGEND:** Enter the Empire of the Moon and battle against people with peculiar names in your quest for vengeance against your father's killers.

This is the library.

82%



**INDIANA JONES AND THE LAST CRUSADE:** The gorgeous pouting Elsa Schneider's powers of observation are truly something to behold.



**Indiana Jones And The Last Crusade** is a truly global adventure.

and surf the dunes on big worms. How very refreshing. You play the part of Paul (who moves his eyebrows in Roger Moore-esque fashion) and who is blessed with fantastic powers.

Your task is to persuade the Fremen folk to take your side and help you take out the nasty Harkonnen mob. *Dune* looks fantas-

tic, the graphics are neatly drawn and it's incredibly easy to get used to. Planning and executing military and mining operations is initially enjoyable, although experienced adventure gamers may find the action a tad repetitive as the plot progresses. However, *Dune* is very playable and one of the best-looking games around for 15 quid.

The only spice that **Leisure Suit Larry 3** (Kixx XL, 021-606 1800, £14.99, not previously reviewed) uses is of the old variety, comes in a red bottle and stinks to high heaven. This time, Larry's got a friend - Passionate Patti - although why they didn't call her Shell Suit Sherry remains a complete mystery.

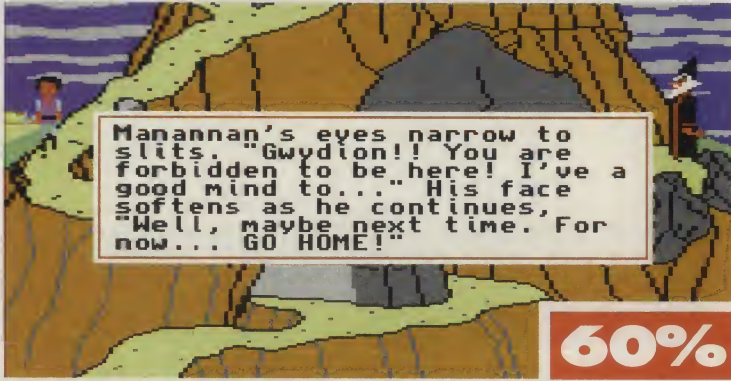
Anyway, there's a warning at the start which suggests those



Would a sit-com about a middle-aged couple playing this be called *Terry And Dune?*



*Worlds Of Legend* addresses the debate about Gladiators and steroid abuse.



60%

**KINGS QUEST 3:** This game is subtitled *To Heir Is Human* (or is it *Heir We Go?*) and involves all sorts of jiggery-pokery with wizards, spells and potions.

offended by adult situations, pixelated nudity (!), ethnic humour (?) and sexual innuendo would be better off playing something else. You can swap roles between Patti and the keg-bellied, Hawaiian shirt-sporting Larry - the idea is to have as much bawdy fun as possible.

It looks all right but unfortunately, the whole concept is rather sad. Still, it is quite humorous in a 'corks-a-mighty, look at the size of those', sort of way.

To Heir Is Human is the witty subtitle of **Kings Quest 3** (Kixx XL, 021-606 1800, £14.99, not previously reviewed). Evil wizard Mannanon (try saying that after a bottle of Tequila) has enslaved you and if you can't escape his clutches before you come of age, you're taking that long walk back to the pavilion in the sky. And, by jove, this looks old compared with the sophisticated stuff knocking around today. There are piles of spells to perform and places to visit but whether you'll want to is another matter.

There's more adventure fare in **Worlds Of Legend - Son Of The Empire** (Action 16, 0276 684959, £16.99, not previously reviewed). As is the RPG norm, there is a ridiculous plot, loads of characters with bizarre names, spells, puzzles, potions and violence galore as you attempt to avenge the killing of your father. There are some nice isometric 3D sections and plenty for RPG-ers to get their teeth into.

**MAKING THE MARKS ADD UP**  
Many of the games here have two marks - one in the text and one on the picture. The first is the mark the game received when it was originally reviewed in *Amiga Format*. The score on the picture is what we now think the game is worth, taking into account the re-release price, how it's aged and whether it's been superseded by a new generation of better or faster games.



70%

**LEISURE SUIT LARRY 3:** Would you Adam 'n' Eve it. Larry finds himself in the Garden Of Eden. Or maybe he's just pacing about on Passionate Patti's patio.



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screenshots taken from PC

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# GAMEBUSTERS

## CHART BUSTERS

Top tips for the hottest games in the Amiga best-sellers charts.

### BRUTAL SPORTS FOOTBALL

Reviewed AF53 77% ■ Millenium 0223 844894

For all the serial killers not tough enough to get through *Brutal Sports Football*, here are a few passwords to help you out with the league:

LCRRTLO1X	BV12C4R2K	Z701VWR11
9TLGKRX0F	R3PF463QN	HV3!LZRQ5
7KNBD1555	55H!DM000	QBCLFRWWW
FCV62H444	ICTY5NJY	GCV022333
VJT8!PKKK	!B256D999	SW16PX999
4WYFVR2!8	86JY70HHH	F3C5Z5DDD
DD7073!74		

Raffaile Igor Bergen, Holland

### FRONTIER: ELITE II

Reviewed AF54 90% ■ Renegade 071-481 9214



See the sights of *Frontier: Elite 2* and clock up those air-miles with our cheat.

Here's a cheat for all you people who want to boldly go where no-one has gone before. It enables you to fly anywhere in the galaxy without exhausting your fuel supply. First go to the map and move the cursor down to

between 620.00 - 660.00 light years until you come across a system which says in range and hyperspace. It also works going up. Which is between 720.00 - 770.00 light years. It also works from side-to-side, at approximately the same range.

David Page, Shanklin, Isle of Wight

### THE CHAOS ENGINE

Reviewed AF45 90% ■ Renegade 071-481 9214

I have noticed that not many codes have been printed for *The Chaos Engine*. My friend and I recently completed it, and have written down loads of codes for every level.

#### ONE-PLAYER

World Two	L7K1W7C5S7Y#	JY3YT#J2S8G3
	4RBHY534LV27	
World Three	08WDK7KBS7B	TK8V535NT94F
World Four	260J230K2S63	

#### TWO-PLAYER

World Two	S6NXHSN23VBK	PQRZNB75PZB4
	KX3XDOCOWBZW	M7GPZQZNYGHN
	9PLXCQ#8Q4J6	P9RYMNHMPZHF
World Three	K9GNX840WFMP	ZRFJC2DSYGWH
	W3PUN5R8YGXK	8GGFQ8MXR3L3
World Four	SDTBK4J263GW	TXDK5C6LNVJY

Warren Sands, Waterlooville, Hampshire

### CAPTIVE II LIBERATION

Reviewed AF58 9/10 ■ Mindscape 0444 246333

Have two credit cards handy and if you find something you can't afford, give the man your credit card anyway and he should say something like: "That's not enough. You got another?" Give him your other credit card and he will give you the item free if you have over 50 credits on the second credit card.

Stewart Hogarth, Chelmsford Essex

When the game playing gets tough, Amiga Format gets going - compiling all those hints and cheats to keep you wagging your joysticks until you can't waggle any more!

## PREMIER MANAGER TWO

Reviewed AF53 89% ■ Gremlin 0742 753423

James wins a copy of Gremlin's groovy graphic adventure *Legacy Of Sorasil*.

Here are some tips for Gremlin's football manager game, *Premier Manager Two*. A good way of making money is to employ a youth team scout. When they find a player, you can promote him for nothing and then sell him at a profit four weeks later. Youth team scouts usually find two or three players a season.

Always try to start ground improvements in the last week of the season. This way, attendance is not lowered and when the new season starts, all of the improvements will have been completed.

Look out for players who have no contract on the transfer list, especially at the beginning of a season, because you only have to pay a signing-on fee for them. You can pick up bargains and keep them, or sell them four weeks later at a profit.

The best formation and tactics are 5-2-3 formation, with normal passing and tackling, nearest man marking, medium range shooting and playing a long-ball style.

James McKenzie,  
West Drayton, Middlesex



Playing long-ball style footy in *Premier Manager Two* can help you get to the top of the league, no trouble.



Each month, the sender of the best Gamebusters players' guide is entitled to a £25 Amiga Format Mail Order voucher or Gremlin game of their choice.

## MR NUTZ

Reviewed AF59 71% ■ Ocean 061-832 6633

**1** On earlier levels, collect as many jewels as possible to get stars. Remember stars save games.

**2** In the map section, talk to everybody except chickens, otherwise you are likely to lose your gems or be pointed in the wrong direction.

**3** If you're stuck for gems or stars, keep doing the same easy levels to get loads of them.

**4** When you get energy balls don't waste them all on the same level; later in the game there are solid levels.

**5** If you're stuck, press Escape - you won't lose a life and you can go to a different level.

### END OF LEVEL BADDIES

**LEVEL 1:** You can't manage this?  
**LEVEL 2:** Fall in the cracks while the bad-die bangs down. Go to the right of the screen and fly to the top. Let yourself fall. You should hit him. After a few hits he misses the holes and you can thump him.



Gem up on *Mr Nutz* with these tricky cheats to guide you smoothly through the game.

**LEVEL 3:** Tricky. The only way to kill this one is to be invincible when you hit him. Stand above one of his bombs - when it comes up you will be invincible for a short time. Don't get too close.

### CHEAT

You have to be on the Inca level for this cheat. When you see a fish (he's behind the first brick you blow up), talk to him and select: 'Bubble Bubble?' 'How do you know that?' 'Are you an enchanted prince?' and accept his offer. You can now have infinite trips to the warp zone even without gems!

Paul Dolan (aged 11), Newcastle



# BENEATH A STEEL SKY

## THE SOLUTION

Reviewed AF57 FG94% ■ Virgin 081-960 2255

**PART**  
**2**

In the second and final part of our complete *Beneath A Steel Sky* solution, find out how to destroy the LINC super computer.



Foster's search for a Workbench 2 disk led him to make an exciting discovery - a squeak-free swivel chair in the computer room.

**G**o left to the entrance of the St James nightclub and talk to Henri, the doorman, about sponsorship. Now talk to Danielle, the fat lady with the dog, to be invited back to her flat. While she is on the phone, use Lamb's video on her VCR to distract the dog, and collect its biscuits. Take the lift down to the Hyde Park. Go to the see-saw by the lake and use the dog biscuits on the plank. When Danielle's dog is near, pull the rope. The ensuing commotion draws the security officer away from his post so you can get into the Cathedral. Find the locker room and open all the lockers to discover Anita's body. Go back to the reactor room on the industrial level and find Anita's ID card.

### EYE TO EYE CONTACT

Go back through the Security building and enter LINC using Anita's card. Use the Blind command from your inventory on the eyeball in Area Two. Use Playback from the inventory on the holographic projector or Well to watch Anita's message. Disconnect from LINC. Go back to Hyde Park. Talk to the little boy on the park bench about the gardener. Now go over and talk to the gardener until he tells you about the virus. Go left to St James nightclub and enter the door in the nearby wall to witness Hobbins' trial.

Head south, then east around the pool until you come to the shed. Look at the door. Use your ID card on the lock. Enter the shed and pick up the secateurs. Go to the nightclub and select You Search, But Find Nothing on the jukebox. Collect Colston's glass while he's away from the table, then head back to Belle Vue. Go left to Dr Burke's surgery. Give the glass to Dr Burke to reveal some fingerprints. Return to Hyde Park.

Go back into the St James nightclub, then down to the wine cellar door in the top right corner of the bar, next to the stage. To the left of the door is a metal plate. Right-click on the metal plate to open the door. Enter the wine cellar. Use the metal bar from your inventory on the large box on the left. Pick up the lid and use it on the smaller box.

Climb on top of the box and use the metal bar, then the secateurs, on the grill. Climb through the grill. Walk to the right and up at the fork in the railway line. Walk right again and use the light bulb on the light socket to the left of the spider's lair. Walk right, then right again into the collapsing tunnel. Click on the exit as quickly as possible to escape.

Use the metal bar on the crumbling plaster, then again on the brickwork to get a brick. Use the metal bar on the swelling in the vein. Use the brick on the metal bar to puncture the swelling. Wait until the medical robot comes to repair the puncture, then exit through the door to the right.

Go downstairs to the fire pit room. Use the LINC terminal beside the pit and reduce the temperature to close the fire pit cover. Climb on the pit cover and pull the retaining bar on the grill above your head. Return to the room above.

Walk right to the room where the medical robot is recharging. Use the circuit board on the slot in the medical robot. Talk to Joey and ask him to stay close. Take the bottom left exit and return to the entrance to the fire pit room. To the right of door is a grill. Look through the grill to see into the tank room.

Send Joey into the tank room. When Joey comes back ask him what he saw in the tank room, then ask him to open the tap. Wait until Joey returns, then enter the tank room by taking the top left exit in the medical droid charging room. Watch the animation, then exit top right into the second tank room. Exit top right again to go into the computer room and use the ID card on the terminal.

Open the access door. Leave the computer room and watch Joey get destroyed again. Remove the ID card from Gallagher's corpse and the circuit board from the medical robot. Return to the computer room and enter LINC with Gallagher's ID card.

Use Blind on the eyeball in area one, then go quickly right and blind the eyeball in Area Two and take the top exit.



When the Union City underground was closed down, St James' station was turned into a 24-hour bar and nightclub.

You're now in the Crusader's room. Take the top exit again to enter the well room. Exit right and pick up the tuning fork (oscillator), then exit left. Go back to the Crusader's room. Use Divine Wrath to destroy the Crusader.

Exit right to get into the crystal room. Use the oscillator on the crystal. Get the virus. Disconnect from LINC.

Leave the computer room and take the bottom right exit. Go to the tank of tissue samples and get the tongs from the wall. Use Gallagher's ID card on the console to infect the tissue with the virus. Take a piece of infected tissue with the tongs, then put it into the nitrogen tank to freeze it.

### OUT RUN THE ANDROIDS

Exit right to go to the special android room. Open the cabinet on the middle console. Insert the circuit board in the cabinet. Use the monitor to download data from the board. Run the android start-up program.

Go right to the room with the large tanks. Ask Joey/Ken to put his hand on the door panel. Put your hand on the other door panel. Exit right, then exit right again to go to the end of the pipes. Attach the cable to the pipe support. Use the rungs to descend into the feeding orifice.

Drop the infected tissue into the orifice. Use the hanging rope to swing into the final room. When Joey/Ken enters, tell him to sit in the chair, then relax and feel very pleased with yourself as you watch the end-of-game sequence.



With LINC destroyed, the people of Union City are free to lead happy, rewarding lives and you're treated to this end animation.



# MICROCOSM

Reviewed AF58 87% ■ Psynosis 051-709 5755



You've got to use a bit of grey matter to work your way through *Microcosm*.

Here's the solution and a cheat to *Microcosm* on the CD<sup>32</sup>. We have spent some time gathering all the information to produce this, hopefully, understandable solution. We also stumbled across a cheat, which allows you to go on any level with all the weaponry and infinite energy.

As soon as the intro sequence has finished and you are placed in control of the ship, just follow what the computer is doing until you reach your destination. The objective of three of the five missions is to change the blue dots on the outer circle of the map to red. This is achieved by reaching them. I have chosen the levels in order of ease.

To call up the map, hold down the top-left button on the control pad. If you have read the manual you should know that the game is not paused, so don't stay on the map screen for too long.

**CEPHALIC VEIN:** Follow the directions in CAPITALS when you reach a junction... LEFT, UP, RIGHT. Call up the map and after you've filled in seven dots, press the green button to go back to the start, RIGHT, UP. After you have filled in the dot you're heading for, call up the map again and press the blue button to move the cursor to X JUNCTION 2 which is at the bottom of the list. Then press the green button to take you to the location. Take the MIDDLE junction to meet the end-of-level Guardian.

**CAROTID ARTERY:** Stay in the top-left hand of the screen to avoid nearly all the enemy fire and circle the screen when you are fired at. When you finally go UP one of the junctions, stay at the bottom middle of the screen. Follow these directions when you reach a junction. You do not have to change the blue dots to red. RIGHT, LEFT, RIGHT, LEFT, LEFT, RIGHT, LEFT, LEFT, RIGHT, UP, LEFT.

**FEMUR BONE:** Follow these directions when you reach a junction: RIGHT, RIGHT, LEFT, LEFT, LEFT, LEFT. Call up the map to look at your location and wait until the blue dot that you're heading for goes red, move the cursor to the JUNCTION third down on the list and press the green button. Go LEFT, MIDDLE. Use the map again to wait for the blue dot that you are heading for to go red then press the green button to be taken to the location. Go LEFT, RIGHT.

**BRAIN (LEFT HEMISPHERE):** Follow the directions in CAPITALS when you reach a junction: RIGHT, RIGHT. Call up the map and when you have filled in four dots press the green button to take you back to the start. Go RIGHT, LEFT, RIGHT and call up the map again. When you have filled in the dots press the blue button until you reach JUMP RESTART on the bottom of the list and press the green button. Go LEFT, RIGHT and wait for the blue dot that you're heading for to go red then press the green button. Turn LEFT, LEFT, RIGHT and, using the map, wait for the blue dot that you're heading for to go red then move the cursor to LEVEL START (first) on the list then press the green button. Take the MIDDLE route and call up the map. When the blue dot goes red press the green button, then take the LEFT junction to finish the level.

**BRAIN (RIGHT HEMISPHERE):** This level is short - just follow what the computer does. Take out Grey M. Then sit back and watch the ending.

## THE CHEAT

Any time during the game, pause, press UP, DOWN, LEFT, RIGHT then hold down the colourful buttons and rotate the D-pad anti-clockwise until you hear a warp sound.

**Advantages:** After you finish the level, your ship is supplied with all the available weaponry. You have infinite energy straight away. You are allowed access to any level (including 'Brain Right').

**Disadvantages:** All the animations become black and white including the ending. Your energy shield still goes down.

David Nolan (age 15yrs), Wavertree, Liverpool

## JETSTRIKE

Reviewed AF54 71% ■ Rasputin/Alternative Software 0977 797777

Here are all of the level codes for this unusual side-on shoot-em-up:

- Level Two - TDEJQNQL
- Level Three - JHALMROB
- Level Four - RZVWUVCP
- Level Five - VZQRUDOP
- Level Six - HTETAPOJ
- Level Seven - NfyHOTAR
- Level Eight - RPSREBSX
- Level Nine - TREFCPMJ
- Level 10 - XHYJMVKX
- Level 11 - HHSFMBQX
- Level 12 - HXEXWPVW

There are only four tips for success in this game

**1** On the first mission of every level take the SU-25 Frogfoot loaded fully with Maverick missiles. Fly over all the terrain destroying every SAM and anti-aircraft site. This makes the following missions easier and safer.

**2** After destroying all the SAMs and anti-aircraft sites, take the Harrier up with one drop tank and 2 x 2,000lbs bombs. Watch for any enemy aircraft taking off to locate SPUDD's aircraft base. Once located, use the Harrier to destroy the runway.

**3** Now the SPUDD aircraft are grounded, before you start any missions take a fighter plane up, and destroy those in the air. This should leave you with total air supremacy enabling you to complete the missions unhindered.

**4** Persevere. If you don't complete a mission try again. It really feels good on the last level when you see the SPUDD base go up in roaring flames.

Stephen Lawton,  
Stoke-on-Trent

## LEMMINGS 2

Reviewed AF46 94%  
■ Psynosis 051-709 5755

If you're bored with the excellent *Lemmings 2* try the impossible - yes, you can make them walk, roll and shoot underwater!

To do this select practice and the following lemmas: twisters, swimmers, superlems, magnobooter, rollers, ropers and two others of your choice. Now go to Egyptian practice and do the following: Make all the lemms swimmers and twist down into the water. Once they've come out make them magnobooters. Once they come to the water in a splash, they're under! Now twist them down into the metal and... lemmings walking under water! You can now: roll underwater, they splash about; shoot underwater, hurt landlubbers; rope underwater, the lemms swim at halfweight. There are many other underwater activities, so have fun.

Neil Davidson Kelly, Glasgow



Rescue 12 different tribes of furry rodents and give them special underwater skills in this highly-acclaimed sequel.

## BUBBA 'N' STIX

Reviewed AF57 85% ■ Core Design 0332 297797

## & SECOND SAMURAI

Reviewed AF53 91% ■ Psynosis 051-709 5755

Here are all the level codes for *Bubba 'n' Stix*:

- Level 1 - No code needed
- Level 2 - 3YPNXPH56P
- Level 3 - PTVW27JRLY
- Level 4 - GZLZWRJ7D3
- Level 5 - LR95GIJK45

And *Second Samurai* AGA codes:

- 3245VQQP
- QYMOSBRS
- 6XE41KNO
- E3B4N3KN
- GK5MAZUR
- XYG65MFC
- ZFAUA2WA



Mev Dinc's resourceful Ninja warrior comes face to face with a deadly snake in *Second Samurai*.

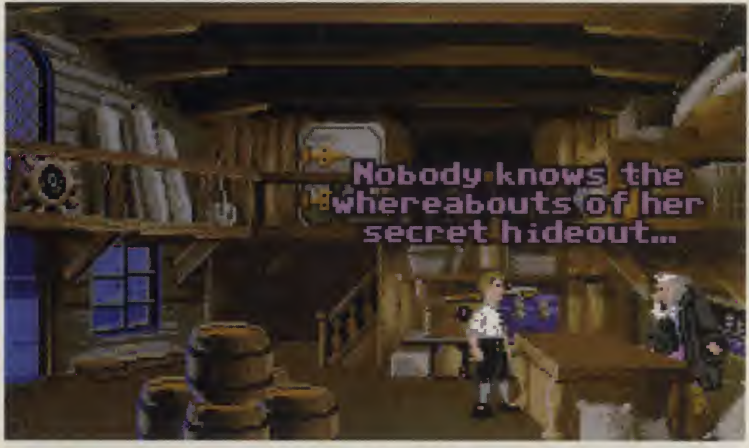
- 34HQORS3
- R4FHLO5C
- GQYC3YP5

Mujahid Ahmed, Aston,  
Birmingham



# HELPING HAND

Can't get past the baddies to collect the goodies? Then drop a line to Rob Mead and he'll do his best to sort out your gaming problems.



**SECRET OF MONKEY ISLAND** – This grumpy shopowner can show you the way to the Sword Master's lair and the location of the flowers you use to doctor the meat for the piranha poodles.

### DODGY DOGGIES

In *The Secret of Monkey Island* I can't get past the deadly piranha poodles next to the Governor's Mansion. I've tried giving them meat and all sorts, but to no avail.

**G Gresham, Lincoln**

You have to poison the meat with the petals from a special flower. To get the flower, go into the shop and ask the shopkeeper about the Sword Master. When he leaves, follow him into the forest – beside one of the paths you find the special flowers. Pick the flowers and use them on the meat. You can now go back to the Governor's Mansion and feed the doctored meat to the dogs.

### ZOOL CHEATS

I recently bought *Zool* and I can get to level 2.3, but I can't beat the boss.

**Chris Armstrong, Norwich**

Type **GOLDFISH** on the title screen to activate the cheat mode. While still on the title screen, pressing F1-F6 starts you on any world you want.

### SEND US YOUR STUFF

If you're having trouble with a particular game or have a solution to a letter printed in the magazine, don't keep it to yourself – write it down and send it to us, and we'll do our best to print it. Send it to:  
**HELPING HAND**  
Amiga Format, 30 Monmouth Street, Bath, Avon BA1 2BW.



**ZOOL** – The world's coolest Ninja slips into Music World for a quick tinkle on the Ivories.

*Amiga Format*. I tried them all out, but Level 10 – **ACRON** doesn't work. Could you please tell me what the correct code is?

**Andrew Stevens, Minehead**

Damn my typing fingers! The correct code is actually **ACORN**.

### OCTOPUS WARS

I'm completely flummoxed by *Future Wars*. I've passed the section where Lana is rescued and have entered the sewers where I am greeted with a creature that looks like an octopus with bad acne. A woman and child are trapped.

In my possession I have a key, lance, gas capsule and some documents. Do I have everything or have I left something behind?

**Sharon Stead, Mossley, Lancs**

Retrace your steps to the ruins where there is a pile of rubble at the bottom right corner. Examine the rubble to find a blowtorch. Go through the centre east exit, then go east to the bottom of the screen. Go west to the



**SETTLERS** – Create your own kingdom of little people in one of the Amiga's finest god games.

white rubble and examine it. Take the fuses and operate the rubble in the centre to reveal a manhole cover. Operate it and go down, then east until you find a tap on the wall. Use the blowtorch on the tap, then go south and west. Use the blowtorch on the octopus then exit up and use the lance on the camera. The rest is up to you...

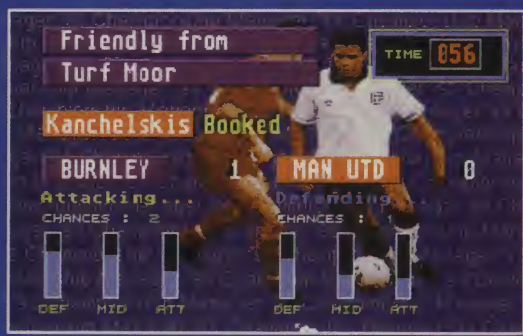
### JURASSIC PASSWORDS

I read the *Jurassic Park* passwords from *AF58*, but I can't get them to work. Can you help?

**Anas Aqeel, Syria**

Go to the Start Game and select Enter password, then press Fire to be taken to the password screen. Enter the Password by moving the joystick cursor over each letter of the password and pressing Fire. Finally select the Return icon in the bottom right corner and press Fire again. You should now be taken the level appropriate to the password you have entered.

## READERS' WRITES – CHAMPIONSHIP MANAGER '93



Now here's a result. Premier League champions Manchester United are getting a hammering from a superior Burnley offence.

In *AF's* April issue Andrew McMullan asked for help with *Championship Manager '93*. Here are some tips which will make you a very successful team manager, even of a Division Three side.

Only two formations need to be played for a home game. Play 4-2-1-3. For an away game play 5-2-1-2. The only change you need to make is one extra attacker when playing home, one extra defender when playing away. Follow these statistics when you pick your team:

- GOALKEEPER:** As high as you can get in influence.
- DEFENCE:** Good tackling, stamina and heading. Pace can also be a big help. It's best to play them in their correct positions, so a left back plays better as a left back than as a centre back.
- MIDFIELD:** Good tackling, heading, pace, passing.
- SUPPORT:** This is the really important one because he supplies your attackers with their chances. High flair and creativity are a must for this guy even if it's the only thing he's got. Passing helps, but is not a must.
- ATTACKERS:** Go for attackers who score goals, even when buying or loaning. When you start a season, play all available friendlies at home to make money. If you need a player for your team and can't afford him, get a player in on loan and keep him as long as you can.

Don't rely on your scouts when buying someone. Use your judgement. Any player not in your squad should be loaned out. Keep an eye on his performance. He may not look any good, but he might play well.

With the above method I've taken teams from Division Three to the Premier League in consecutive years, scored 80-90 points each season and won the Premier League four years running including the Premier title, Coca-Cola Cup, FA Cup, European Cup and Charity Shield all in the same season. Once your team is up and running, the money will start rolling in.

**Martyn, Swansea**



You beat your brother.  
You beat your brother's friends.  
You beat your cousins.  
And their friends.  
You beat that one guy, Steve,  
who said he couldn't be beat.  
And you beat them all bad.

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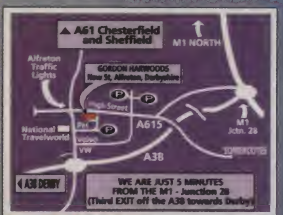
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By Post: Make cheques, bankers/building society drafts or postal orders payable to GORDON HARWOOD COMPUTERS. (Personal/business cheques take 7 days to clear from day of receipt whereupon your order will be despatched). Please send Name, Address, and most importantly if possible, a Daytime Telephone Number along with your order requirements. Please check you are ordering from our latest advertisement before ordering (phone if you require confirmation).

Please remember that for example "September issue" magazines may be on sale during July, meaning that prices and offers advertised therein (which may appear up to date), could have been changed (we often have to provide artwork to magazines up to a month before the magazine is on sale). We therefore reserve the right to alter a specific item or pack price (either up or down) in the unlikely event of the cost price we pay changing. Please phone FIRST!

Most items are available at TAX FREE PRICES to non UK residents and service personnel. Please contact us for confirmation of export prices before ordering.

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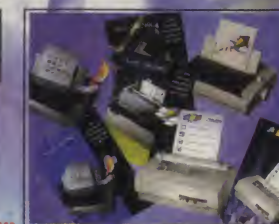


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The tests (left) were performed using SysInfo Version 3.18

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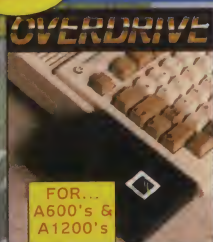
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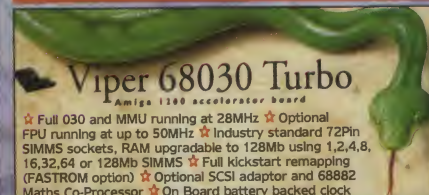
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\* From date of purchase



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**PLEASE POST TO: Amiga Format Special Offer, Amiga Warranty Dept, ICL (UK) Ltd, Forest Road, Feltham, Middlesex TW13 7EJ**

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Serial Number \_\_\_\_\_

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Date of purchase \_\_\_\_\_

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Three-year extended**	£39.99	<input type="checkbox"/>
Five-year extended**	£69.99	<input type="checkbox"/>
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Three-year extended**	£39.99	<input type="checkbox"/>
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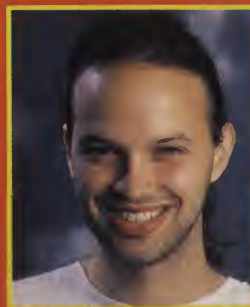
\* Software available strictly while stocks last. \*\* From date of purchase.



# SERIOUSLY AMIGA

**AMIGA**  
FORMAT

**WELCOME!**



Hello again. Glad you made it. As you may have guessed from the picture on this page, our big review this month is *Imagine 3.0*. It has finally arrived, but was it worth the wait? What certainly was worth your while was getting any of *Amiga Format* issues 53-55.

These contained our fabulous offer of an upgrade to *Imagine 3.0* for £95. As it turns out, this is a saving of some £500! The offer is still open, but you need to apply with an original coupon, so check out our back issues on page 136.

Also this month, Jason Holborn joins our team. I'm sure you have all heard of Jason, as the shameless swine has written for almost everyone. To get him settled gently, I let him cut his teeth on a hand-held scanner round-up – check out the results in our five-page spectacular.

Obviously, the rest of the section is packed full of the usual top reviews and useful information. Who said the Amiga was a spent force? *Nick Veitch*

## REVIEWS

<b>Scanner round-up</b> The latest technology in hand scanners fight to impress Jason Holborn	<b>88</b>
<b>Imagine 3.0</b> Is it better than <i>Real 3D 2?</i> Or is it better than <i>LightWave?</i>	<b>98</b>
<b>Video Creator</b> A serious package for the CD <sup>32</sup> ? Surely not!	<b>104</b>
<b>Bars &amp; Pipes 2.5</b> Blue Ribbon's latest update gets the Maff Evans treatment.	<b>108</b>
<b>TBC+</b> Find out why GVP's TBC is more than just a Time Base Corrector.	<b>115</b>
<b>Smart Stor</b> A new hard drive for those of you with one of those nice credit card slots.	<b>121</b>

This image was rendered by that most interesting of Amiga journalists, John Kennedy, shortly after receiving the *Imagine 3.0* upgrade. If you want to find out what he did after some practice, check out page 98 now.





# *It's Scan* **TAS**



The contenders in our scanners round-up. From left: the AlphaScan 800; the PowerScan Colour; the PowerScan 4; the AlphaColor and the AlphaScan Plus.



# ARTISTIC!

If a picture tells a thousand words, a hand scanner can write a lot faster than any of the guys on *Amiga Format*. Jason Holborn rounds up the latest contenders in our fantastic five-page special.

There are some pretty ingenious solutions to the age-old problem of how to obtain high-quality original artwork when you've got about as much artistic talent as a lightly salted peanut.

Graphics users have their video digitiser, and multimedia producers have PhotoCD, but what about the DTP or word processing fan? The answer, of course, lies in that miracle of hand-held technology, the humble hand scanner.

As any DTP user who has seen the light will tell you, hand scanners are a veritable god-send. These wondrous devices enable you to transfer photographs and other printed material on to your Amiga which can then be saved as standard IFF images ready to be pulled into your favourite DTP or word publishing program.

With most scanners you can also modify the images after you have scanned them by cropping them, scaling them, cleaning them up and generally improving and playing around with them to suit your

own requirements. Image processing tools that would give fully-pledged programs such as *ADPro* a run for their money are commonplace with hand-held scanners these days, giving you the ability to globally alter your scans.

With the advancements that have been made in scanning hardware over the past couple of years, the quality of hand scanners is constantly improving.

Don't be fooled into thinking that modern hand-held scanners are just poor relations to the much more expensive flatbed scanners which many professionals use - with resolutions of up to 800dpi and 262,000 colour scanning, hand-held scanners have come of age and are a viable alternative to the flatbeds.

They're not just restricted to DTP work either - applications such as word processing, multimedia, and desktop video can benefit from the ability to get printed or hand-drawn pictures into your Amiga within moments. Over the next three pages we put the latest hand scanners to the test...

Continued overleaf →





# POWERSCAN 4

£119.95 ■ Power Computing ■ 0234 273000



Even displayed as a halftone, the results from PowerScan (below) are detailed.

Is there no end to Power Computing's dominance of the hardware market? Not content with already leading the field in memory expansions, disk drives and various other bits and pieces, Power have something to offer scanner fans too in the shape of PowerScan 4.

Based around Power's long-standing PowerScan product, this latest version features a new version of the scanner software that brings it bang up to date with developments in the Amiga's Workbench.

Like most of the scanners on test, PowerScan 4 uses a generic Trust scanner head that offers all the usual features - dpi settings between 100 and 400 and four modes of operation (one text mode and three dithered photo modes).

Power is supplied to the scanner via an external supply that connects to the Amiga's supply. There's also a built-in printer pass-through connector so you don't have to unplug the interface unit every time you want to use your printer.

Using the PowerScan software couldn't be easier. Once loaded, a swift click on the Scan gadget transports you to the Scanner Control menu where you alter the size of the area to be scanned, the resolution and the scanning mode.

If you have the Auto dpi setting turned on, PowerScan automatically detects the scanner's dpi setting so all you have to do is to click on Scan Image and then scan away. The overall quality of scans is very good indeed with no glitches (especially at 400dpi) and plenty of contrast.

Once you've scanned your image, you can edit it using PowerScan's impressive range of tools. For touching up images, PowerScan offers a number of *DPaint*-like drawing tools, but for more global effects the program also boasts some impressive image processing tools so you can invert, rotate, flip, scale and crop your scan to suit your needs.

**You can also** darken or lighten a scan, smooth it and even convert it to an outline or a grey scale (up to 256 shades on an AGA machine).

PowerScan has always been an impressive scanning system and version 4 of the scanning software certainly isn't going to do the product's reputation any harm. The software is solid, reliable, feature-packed and easy to use. Combine this with the scanner's high quality results and PowerScan is virtually flawless. Highly recommended.



# ALPHASCAN PLUS

£139.95 ■ Golden Image UK Ltd ■ 081-365 1102



Vertical lines can be seen in the scan (right) produced by AlphaScan Plus.

**P**ower Computing have never had it all their own way in the scanner market. In fact, the competition couldn't be stiffer - ask any Amiga DTP professional which is their chosen scanner and it'll be a close thing between PowerScan and Golden Image's AlphaScan Plus.

At first, there doesn't seem to be a lot of difference between AlphaScan Plus and the rest of the competition - indeed, Golden Image use the same Taiwanese scanning head as Power Computing.

What is different, however, is AlphaScan's interface box that, like Power Computing's unit, connects to the Amiga via the parallel port. One annoying aspect of the interface is the lack of a printer pass-through connector which increases the chances of the interface unit (and indeed your Amiga) being damaged when you unplug and then reconnect the scanner.

The AlphaScan Plus scanning software isn't written by Golden

Image. Instead, they bundle MiGraph's excellent *Touch Up* package. MiGraph are also responsible for the imaginatively named *MiGraph OCR* program which is also bundled with AlphaScan. *Touch Up* is a no-nonsense and extremely capable program despite its GEM-based origins (some of the requesters look as they've been ported straight across from an ST!). *Touch Up* certainly gets the job done but it's not the most logical or indeed the friendliest scanner software available for the Amiga.

However, the features are comprehensive with full control over the scanner hardware plus some quite powerful image editing tools. It's still a firm favourite with professionals, but I can't help thinking that *Touch Up* has passed its sell by date - especially when compared to version 4 of the PowerScan software.

AlphaScan Plus is one of the few hand scanners reviewed here that actually comes with the *MiGraph OCR* software at no extra cost. Compare the price to Power's hand scanner, however, and it doesn't take a brain the size of a planet to realise that Golden Image aren't doing us much of a favour after all.

Although the quality of both mono and halftone scans is very good, convert them to greyscale and the quality goes right down. In this respect alone, the AlphaScan Plus doesn't quite make the grade.

# ALPHASCAN 800

£119 ■ Golden Image UK Ltd ■ 081-365 1102



You have to pay for extra resolution: the 4 x 6-inch halftone scan (right) took up a massive 1.4Mb of hard disk space.

**A**t last! A monochrome hand scanner that doesn't use the same scanning head as just about every other one on the market. Instead, Golden Image have plumped for one of the new 800dpi scanning heads that are starting to find their way on to the market. The advantage of this new breed of

scanning heads is obvious - you get twice as much scanning resolution as a standard 400dpi scanner (maths was always my strong point!). As a result, what you should get are scans that are twice as sharp as the average 400dpi scan.

Apart from a slightly sharper looking case, the new scanning head appears pretty much the same as any other scanner - even the controls are identical although the resolution switch does hint at the scanner's increased resolution with each of the four dpi settings offering a choice between standard (100-400 dpi) or high-resolution (500-800 dpi) scanning.

Turn the scanner upside down and you'll notice a tiny switch marked H and L. This all-important switch allows you to activate the higher scanning resolutions. In reality, you need at least a 68020-



# ALPHACOLOR

£339 ■ Golden Image UK Ltd ■ 081-365 1102



The AlphaColor scan (below) looks good, but is grainy if used any larger than this.

If grey scale just isn't good enough then you need a colour hand scanner such as the AlphaColor from Golden Image. Colour hand scanners are still a fairly recent development, so they're nowhere near as finely tuned as mono hand scanners, but they do deliver scans of up to 262,000 colours!

AlphaColor consists of a very hi-tech looking black scanner head, an interface box (this looks more like an external disk drive) which connects to the Amiga's parallel port, and a trailing lead which supplies the unit with power from the Amiga's disk drive port. Thankfully, both connectors have throughports so you can use your printer and a second drive while the scanner is connected.

As with the AlphaScan 800, Golden Image have been forced to write their own scanner driver software to handle the AlphaColor. This is because *Touch Up*, the package they bundle with their standard AlphaScan Plus scanner, does not support colour.

Upon loading the scanner software you're presented with a rather bleak-looking screen containing just six buttons that run along the top of the screen.

Obviously the first thing you'll want to do is to scan something, but when you click on the Scan gadget, a requester pops up on to the screen informing you that you should wait two minutes for the scanner to warm up before attempting to scan anything. After two minutes of thumb twiddling, you can then start to scan your image.

**Just like a mono scanner,** AlphaColor scans in realtime – which means that as you drag the scanner head across the image it is shown (albeit in a slightly 'dirtier' form) on the screen. While scanning, the interface clicks to help you drag the scanner head smoothly and evenly across the page. Surprisingly, this does actually seem to help.

My initial attempts with AlphaColor were disappointing, but a quick adjustment to the light level on the scanner started to produce some fairly good-quality scans. Even then, however, the quality of the scans left a lot to be desired.

Unfortunately, the price leaves a lot to be desired too – you could quite easily buy a complete video digitising set-up including a cheap monochrome video camera and copy stand, which would give you considerably better results, for roughly the same price.



based Amiga (an A1200, for example) in order to scan at the maximum 800dpi resolution. If you're still using a 68000-based Amiga, you'll be happy to learn that you can still scan up to 600dpi.

Because of the increased resolution, Golden Image have had to develop their own software to support them. Programmed by Lin Fu Chang, the new software provides full support for 800dpi but is severely lacking in the image editing department.

In fact, there are no image editing tools, so you'll need a paint program to hand if you want to clean up your scans! The increased resolution is impressive but the quality of scans is not – even on my A3000, the scans were so ill-defined they were almost useless.

As the saying goes, DTP users need quality, not quantity! Just to make matters worse, the scanning software bundled with the unit is so limited that it is useless unless your scans are perfect. Let's hope that when 800dpi scanners become widely available, there will be better software to drive them.



Continued overleaf →



# POWERSCAN COLOUR

£239 ■ Power Computing ■ 0234 273000



The PowerScan image (right) suffers from a certain amount of graininess but the contrast and colour balance is good.

Based on the same scanner head as its main rival, the Golden Image AlphaColor, Power have managed to deliver the same 18-bit scanning power for £100 less. The scanner head features four scanning modes – SCG (Super Colour Graphics), CG (Colour Graphics), MG (Many Greys) and D/T (Dithered and

Text). SCG mode produces the best quality scans because it works in 18-bit mode allowing a theoretical maximum of 262,144 colours to be recognised. Such an image would eat huge amounts of memory and if you don't have the memory to spare, CG mode may be more suitable because it produces smaller files but only recognises 4096 different colours.

For non-AGA based Amigas at least, this is hardly a major limitation but AGA owners will no doubt want to take advantage of all those colours offered by SCG mode.

Rather than write a completely different version of their PowerScan software, Power have elected to make the same package handle both mono and colour hand scanners. This is certainly no bad thing because *PowerScan Professional 4* is without doubt the best scanner



program available for the Amiga. The image processing tools are particularly handy when working with colour images although the program slows down due to the size of the images. As Power and Golden Image use the same scanning head, you'd expect identical results, but

the Power images are sharper and more colourful.

This only serves to prove the importance of scanner ancillaries such as the interface unit and the driver software. And, in the case of this scanner, Power are spot on. A great scanner at a reasonable price.

## SCANNERS – HOW THEY WORK

The heart of a hand-held scanner set-up is the scanner head – the bit that you drag across the page with your hand. Most scanner manufacturers tend not to make their own scanner heads, but simply buy an existing one off the shelf. As a result, you'll find that although scanners from rival companies may use different interfaces and software, the scanner heads are often identical. However, the software can make all the difference to the end quality of your scans, so the head is not everything.

If you've ever wondered how a hand scanner works, then wonder no more. If you look at the underside of any hand scanner, you'll notice a clear perspex window at the front that stretches from one side of the scanner to the other.

Hidden behind this perspex window you should be able to see a line of little green LEDs and further back, a second line of what appear to be tiny black electronic cubes. These are in fact light-sensitive sensors that pick up the light from the LEDs that is reflected back at the scanner when it's dragged across the image.

As the scanner is dragged across your desk, the software builds up the image you see on your Amiga's screen by interpreting the varying levels of light reflected by the page you are scanning. As my old physics teacher used to say, the degree of light reflected is directly proportional to the colour or shade of the area being scanned – black reflects no light (so you get black on screen) and white reflects the light completely (resulting in white).

Colour hand scanners work in a slightly different way to mono scanners. Instead of a line of high-intensity green LEDs, colour hand scanners have a single fluorescent tube mounted into the scanner head that shines a very high intensity white natural light on to the subject that is being scanned.

The sensors inside the scanning head then sample the varying degrees of red, green and blue in the reflected white light. It's a bit like a video digitiser set up really, but the lights, digitiser and copy stand are all built into a hand held unit.

## OCR SOFTWARE

Several of the hand scanners on test are available with *MiGraph OCR*, an optical character recognition program designed to convert scanned text into ASCII files that can then be edited in any standard Amiga word processor. This comes in particularly handy if you need to transfer printed text to your word processor but you can't face typing it all in.

Two versions of the *MiGraph OCR* program are available – a slightly cut down Junior version and the full package which retails for around £40 if bought separately. If you buy the program with a hand scanner you should be able to pick it up for as little as £20.

Using an OCR program is simple. You feed it scanned text in TIFF, IFF or IMG format and the program identifies each character by comparing the pixel patterns against a database of stored characters. When each character is identified, an ASCII text file is built up and saved to disk. The great thing about an OCR program is that you can teach it to identify new fonts by extending its database of character patterns.

## FEATURES TABLE

PRODUCT	SUPPLIER	PRICE	MAX DPI	GREY SCALE	GREY LEVELS	COLOUR	PASSTHRU	DRAW TOOLS	IMAGE PRO	OCR
PowerScanner 4	Power Computing	£119	400	Yes	256	No	Yes	Yes	Yes	Optional
AlphaScan Plus	Golden Image	£139.95	400	Yes	256	No	No	Yes	Yes	Yes
AlphaScan 800	Golden Image	£119.95	800	No	256	No	No	No	No	No
AlphaColor	Golden Image	£339.95	200	Yes	64	Yes	Yes	No	No	Optional
PowerScan Colour	Power Computing	£239	200	Yes	64	Yes	Yes	Yes	Yes	Optional

## RATINGS

	POWERSCAN 4	ALPHASCAN PLUS	ALPHASCAN 800	ALPHACOLOUR	POWERSCAN COLOUR
SPEED	5	4	3	2	4
MANUAL	4	5	3	3	4
ACCESSIBILITY	4	3	3	2	4
FEATURES	5	4	2	2	5
VALUE	4	4	3	2	4
<b>OVERALL</b>	<b>90%</b>	<b>82%</b>	<b>75%</b>	<b>72%</b>	<b>85%</b>



# PROFESSIONAL FOOTBALL MASTERS 4

VERSION

Quite simply the best Football management game for your computer.

We have served thousands of satisfied customers during our 4 years of trading. Over 10,000 man hours (during 5 years) has been dedicated to the production of this constantly improving game. It is one of the most realistic and accurate representations of a professional football managers annual challenge to tactically outwit and conquer every opponent.

**Managers :** 1 to 4 Human players, Ratings, Performance statistics, sack and offers. 3 Difficulty levels, Manager of the month and season awarded, Pools, Pick any team in any division to begin with.

**League & Cup :** Premier 22 teams, Division 1, 2 & 3 have 24 teams, Play-offs, Tables. 7 Cup competitions with precise rules (2 legs, extra time, away goal rule, seeded draws, European Cup tables, 5 subs, non-domestic player restrictions etc.), Finalist route to glory.

**Games :** Yearly fixture/previous list, Week fixtures/results, Results from previous meeting with opponent (goes back up to 6 seasons).

**Players :** Real life statistics reflecting the start of 93/94 season with real positions, height, age. Live transfer market, Contract & wage negotiations, Preferred foot (left/right/both), Loans, Injuries, Training, Special talents, Trainees, Goalkeepers (separate skill categories), Defenders, Midfielders, Attackers & Utility, Retirements, Foreign transfers, Unhappy players, Top 10 Hot shots.

**Team :** Training, Tactics (15 different styles), Aggression, Formation allows specific player field settings (Left winger, Sweeper etc.).

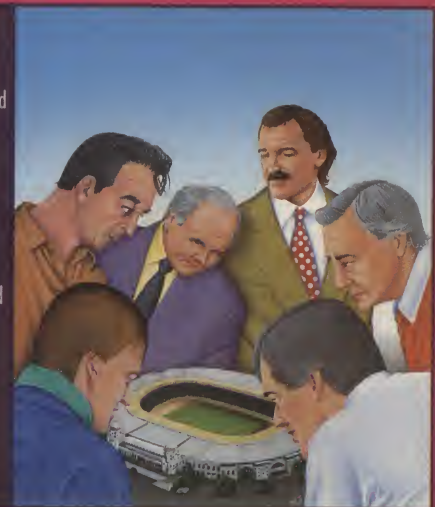
**Club :** Sponsorship, Ground improvements, View opponent, Finances The Match : Real time scoreboard reporting goals & injuries yellow/red cards, Sound effects, Interventions permitted at any time to change tactics, formations and make subs. Physical graphical penalty participation (optional). Over 80 different referees.

**Other :** Fast load/save, Printer access, 20 Options to set various game preferences, Instruction book, Easy to play, Technical support.

**Plus :** Over 100 other meticulous refinements impossible to list here.

**Editor:** Allows you to amend various items in saved games. £12 Extra

**Scottish :** Dedicated version full details upon request.



## STABLE MASTERS VERSION 2

This game has been designed to be as close to real racing as possible. Five years of development by a clever racing expert has led to the second revision of this Flat Horse Racing Simulation.

Up to 4 players can participate as Owner Trainers with the primary objective of becoming the top rated trainer, in respect of prize money won, at the end of each racing season (March to November). There are up to 35 other intelligently controlled computer trainers to compete against and compare your personal performance. To achieve this aim you must discover a potential champion and train them so that they become capable of competing well and winning any of the 47 big prize money races (Handicap and Group). eg. The Derby To give you an idea of the tools provided in this game to assist you reaching your objective we have listed the main features below:-

- 250 horses each with over 60 independent variables.
- 26 different race courses (2 all weather), real life characteristics mirroring the diversity of racecourses in the UK (descriptions provided)
- Farmbook and Win Summary Cards cover the previous 200 races.
- Animated race display or just the result. View Declaration List for races.
- 20 Jockeys who vary in ability and booking fees, Orders & Feedback.
- Very informative report by Head stable lad. Tipsters. Bookmakers.
- Racecards similar to racing press. Real life. Handicaps & Race Types.
- Injuries & Vets. Load/Save game. Many other items included.



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**Open National Tipping Competition :** Organised by Racecall, Tote regulated, this program achieved joint second. This led to a serious approach from a well known national book maker. Rejected in favour of supporting the public.

**Betting Formula :** This program tells you exactly what to do. You are NOT permitted to amend our system unlike so many other similar programs. How confident can you be in something that invites amendments!

**User Friendly :** No racing knowledge required, easy to use, full tutorial book plus full time technical support.

**Research & Development :** 3 years full time race analysis (ongoing) to refine and test the prediction system.

**Inside Knowledge :** Unique tips from contacts in the know eg. includes a list of horses expected to win next race.

**Monthly Updates :** Recommended optional extra and if it fails to break even we'll send the next one free of charge.

**Program Price :** £99.95 Buy now before success forces increase.

**Computers :** PC Compatible, Atari ST and Amiga.

**Latest Press Comment :**

**CU AMIGA MARCH 1994**

"Oracle is, without a doubt, the most impressive one I have ever come across."

"Oracle is stunningly accurate"

"if you're really serious about your gee gees, there's no better package to lay your hands on."

## CRICKET MASTERS

This is a purely managerial cricket manager game that concentrates on strategy and includes plenty of relevant statistics. The game has been designed and developed by a true fan of the sport. It replicates everything that a real manager has to contend with and it's a totally unique production that all Cricket fans should experience.

A summary of the main features is shown below:-

- AXA EQUITY & LAW 18 league county teams, 50 overs per game.
- 4 Cup competitions including Benson & Hedges, Nat West.
- 20 different match umpires with accurate names and strictness.
- Accurate player details Surname, height and age.
- 27 different player attributes. Most skills have a direct impact on the effectiveness of each individuals actions during a simulated match.
- Easy player selection. All game text is clearly presented.
- Batting and bowling averages. Top batting and bowling tables.
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- Other staff (Physio, Groundkeeper, Scout) can be hired and fired.
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### FRIENDLY CONTROLS

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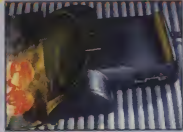
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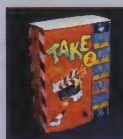
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After years of waiting, *Imagine 3* is here! Will John Kennedy be rendered speechless?



# IMAGINE 3.0



There's one rendering package which has really caught the imagination of Amiga owners, and that's *Imagine*. Rarely has an update been so eagerly anticipated, and not because of flaws in the original software, but because of the new features we've been promised.

Now, after years of anticipation, the new *Imagine* has finally arrived. The sneak preview of version 2.9 gave us some clues as to what was in store, but version 3.0 brings some pretty major enhancements.

### GETTING STARTED

The first thing you notice is the 350-page ring-bound manual – yes, a real manual with examples and an index that makes sense. Things have certainly changed.

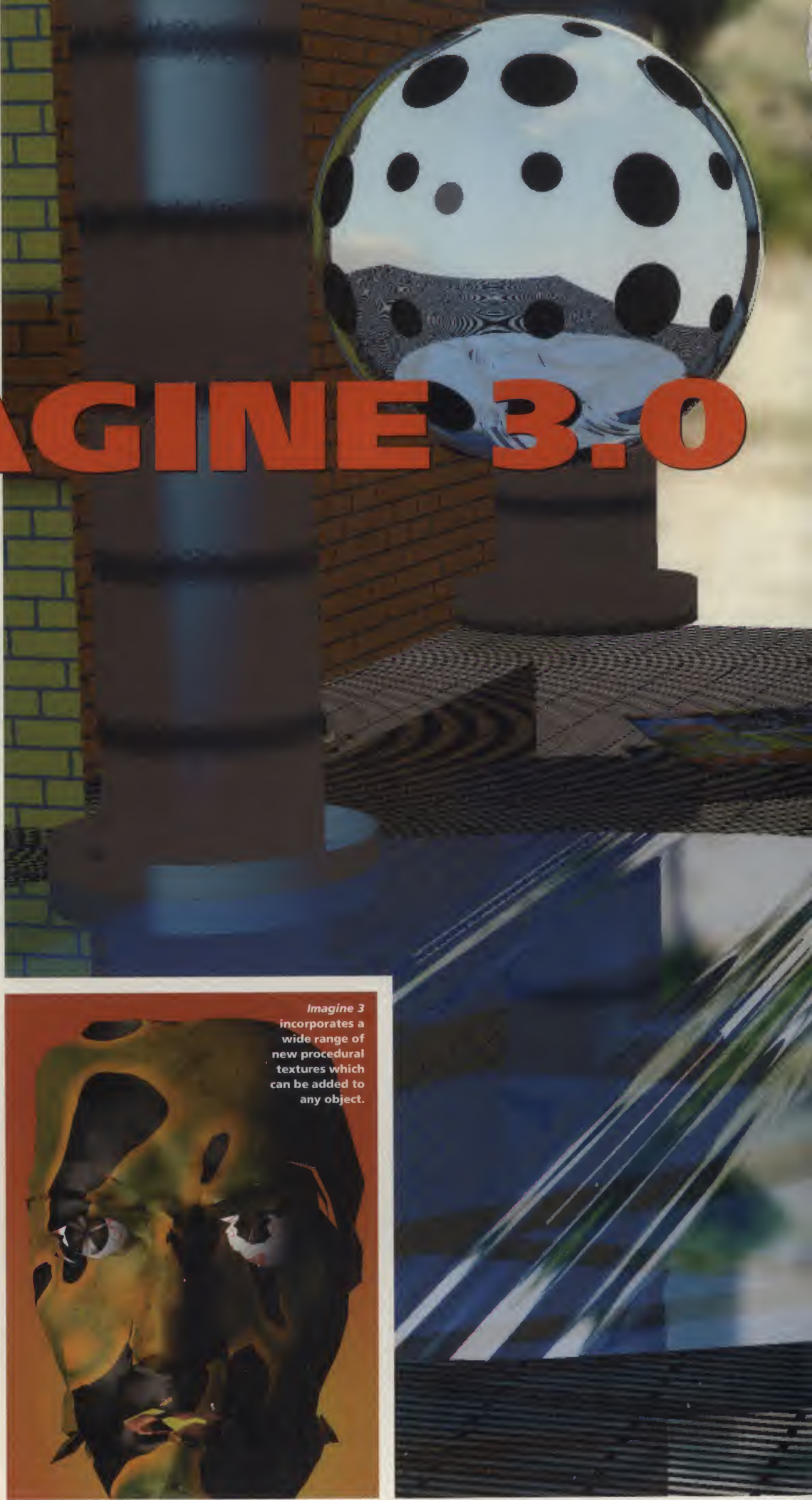
The multiple editor approach is still used: objects are created in one editor, given textures and brushmaps in another, then animated and rendered in yet another. It sounds complicated, but it's not – it's sensible, and it works well.

The Stage Editor is where the different objects which make up scenes are placed, and to speed up the process there have been several enhancements.

First of all the addition of 'layers' means objects can be stored in the same scene, but not be seen or rendered until their particular layer is activated. When there is a lot of redrawing going on, this multiple dimension system works well.

The biggest change, though, is to the traditional quad-view screen layout. As ever, there are front, top and side views of the object, but now the isometric (3D) view has been massively updated. It's possible to control all aspects of this view, as well as actually move objects around in it.

For example, there are now real-time camera views. All scenes have a 'camera' object present and you can picture yourself standing where the camera is, looking in the same direction. The image that's rendered is the view from this point. My favourite new feature is the way this view is updated in real time as you move the camera around in the other views. It really gives you a feel for your virtual world.



*Imagine 3* incorporates a wide range of new procedural textures which can be added to any object.

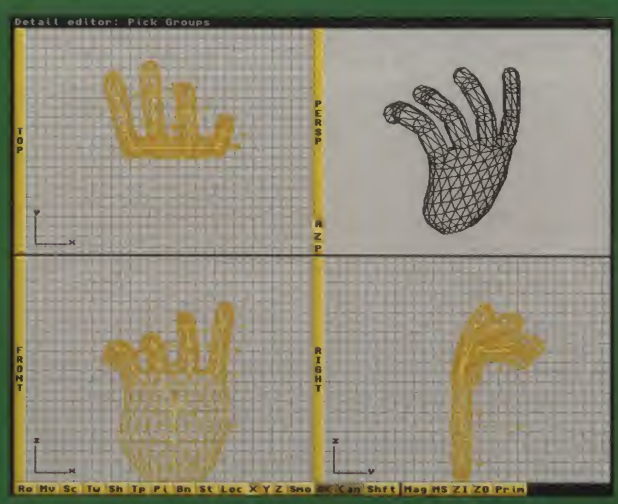


## DEM BONES, DEM DRY BONES

One of the most interesting new features to be found in *Imagine 3* is called Bones. This enables you to create objects in such a way that they depend on an internal axis, or bone, for their shape.

For example, a hand contains several bones in each finger, all joined together in the palm. By moving the bone nearest the hand, the entire finger moves and the object around the bone stretches and moves with it.

Designing objects in this way is tricky, but the effects are worth it. When animated this way, real-life objects (hands, animals... even entire people) appear much smoother and less mechanical simply because the objects are designed around bones.



The new Bones feature means organic shapes can be animated in smooth, realistic ways. Objects are simply built around a skeleton.

Other enhancements include the addition of guide lines from the camera and from light sources, to help you make sure the camera is pointing the right way.

### NEW TEXTURES

One feature that still makes *Imagine* special in a market flooded with similar programs is its ability to use procedural textures. The texture of an object defines how it looks, and a procedural texture is a mathematical algorithm used to control this appearance.

*Imagine* comes with more than 100 different textures for you to play with, and each one offers tremendous opportunities for image making.

**“ My favourite new feature is the way the 3D camera view is updated in real time as you move the camera around ”**

Some of the more interesting textures include HoneyComb, Iris, TieDye, Concrete, DinoSkin, Leather and Blast – all the names are more or less self-explanatory – and there’s even an

effect called BeamMeUp, designed to imitate a *Star Trek* transporter effect.

There are so many textures, and so many options to each, that each one can trigger your imagination all over again as you experiment.

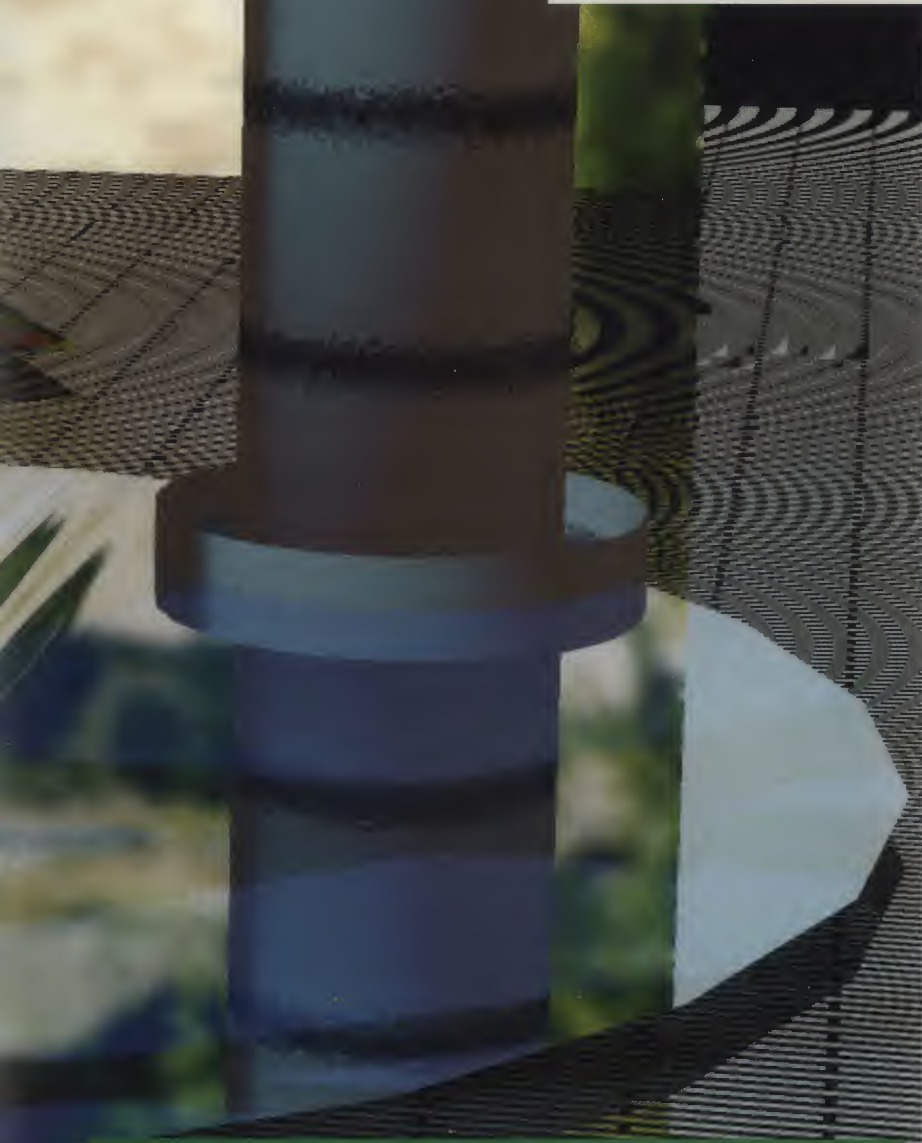
A big surprise for me was discovering that several textures specifically designed for light sources have been included. It’s now possible to add a Venetian Blind effect to an image, just by applying the relevant texture.

Other new effects enable you to create light beams, which make laser effects and lighthouses easy to create and animate.

Previous versions placed a limit on the number of textures and brushmaps which could be applied to an *Imagine* object. Now all limits have gone, and the list of textures can be as long as your arm, if you wish.

The downside is that the new textures are heavily dependent on really tricky maths, and so will only work if you have an FPU (Floating Point Unit) in your Amiga. If your A1200 memory card doesn’t have one fitted, now is the time to get one.

**Continued overleaf →**

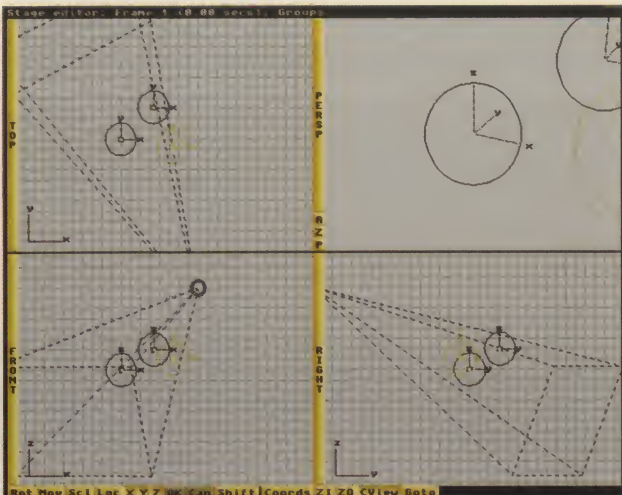


## SAVE £500 WITH AMIGA FORMAT!

This new *Imagine* will cost you £599 to buy, but you can get it for just £75 if you have a copy of *Amiga Format* issue 53! As well as giving away *Imagine 2* for practically nothing, we also had a special upgrade offer that you can still take advantage of – just so long as you have the original, official order form. There are also order forms in copies of *AF54* and *AF55* with which you can buy *Imagine 3* for only £95, so either of these issues is now worth £500 – what an amazing magazine!

Large scenes that incorporate digitised images, like this one, do work very well, but you have to be prepared to wait a long time for them to render. This picture took two hours on an Amiga with a 68030 chip and FPU.





The camera object can be made to show you what it can see, with dotted lines indicating its field of view. Notice the 'new mode' display in the upper right, which changes as objects are moved around in real time.

### ← RENDER CHANGES

Some of the most impressive changes are hidden away in sub-menus and effects requesters. At last, *Imagine* has a powerful lens flare feature which gives convincing halos of light similar to those which appear when you use a real camera to take pictures into the sun.

Flare is applied after the image has been rendered, and likewise a new Haze filter can be used to cause a particular colour to blur or glow.

There is also a Depth Of Field operator, although as documentation is limited to an obscure text file on the program disk, it will take time to master this particular effect. Particle effects have been added to make modelling snow or water droplets possible, and an entirely new editor is present for creating smooth Spline curves.

Support for the AGA chip set is now standard. Images can also be produced for the OpalVision card and Impulse's own FireCracker card. However, the lack of an ARexx port means that owners of other video cards will still need to render images out as 24-bit IFFs and reload them. *Imagine* is still lacking in flexibility compared with programs like *Real 3D v2*.

### GENERAL NEW TOUCHES

There are plenty of nice touches that dedicated Imagineers will be delighted to

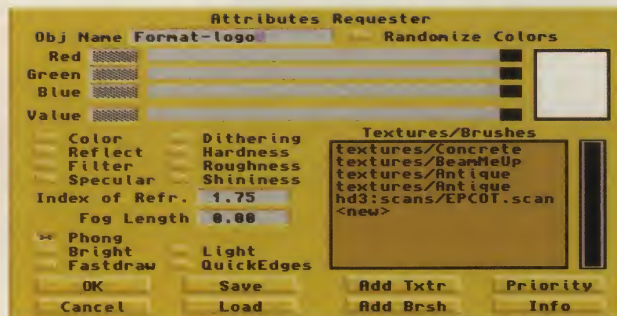
## WHAT IS 3D RENDERING?

In a 3D rendering program such as *Imagine* all the really hard work is carried out for you by the software – unlike a paint package. If you want to draw a house with *Imagine*, you create a 3D model by joining together rectangles, triangles, spheres and other primitive shapes: a bit like Lego.

You then give each shape a surface texture, add some lights and perhaps a backdrop picture. Then you ask the software to render the image. Depending on the complexity of the model, and the speed of the Amiga, this process can take from minutes to hours, but the end result is a detailed picture.

With care and a high enough resolution, the image can look almost like a photograph. The terrific thing about rendering is that once you have built the model you can view it from any angle – so making an animation of a view moving through a house is actually quite easy. All that is required is a sketched path for the camera to follow. The resulting frames can be viewed like any standard Amiga animation.

The 'Solid' view is still a feature of the program, but notice the tiny buttons now added on the bottom left: they enable the window to be zoomed and rotated for a better view.



Objects can have as many textures and brushmaps applied to them as you feel are necessary. Over 100 textures are supplied to get you started.

see. For example, each time you select a backdrop image you can now use a file requester to find it. It's a little thing, but it used to drive me mad in version 2.0.

On the other hand, most of the program remains the same. You still need a backdrop image which is the same size as the image you are rendering, and perhaps worst of all, there is still no attempt to use a standard Amiga 'style-guide compliant' interface. Quick Render still crashes on my Amiga, and finding fonts which work properly is still tricky.

Some of the features that have been promised for version 3 in previous leaks and whispers from Impulse have failed to appear, but they might yet come along – so if you are in a hurry to get them you might be interested in the new Constant Update policy. By registering (and paying a fee, of course) you can be sure of at least four upgrades during the year.



With all these new textures, you'll be pleased to hear that rendering times are also a fair percentage shorter than with earlier versions.

### A FORCE TO RECKON WITH

It's going to take a very long time indeed to explore all the features of *Imagine 3.0*. What's more, you are going to need a very fast Amiga if you intend to live long enough to see all the new features.

It's not that *Imagine 3* is slow – it's actually a bit faster than earlier versions – but there are so many features you will always find that there is 'just one more new thing' that needs to be added to your scene. The end result is an image that always takes too long to render.

To be honest, I feel that the 25Mhz 68030 in my Amiga isn't good enough, and I've started saving for something faster.

*Imagine 3* isn't a quantum leap from previous versions. It has an entire truckload of new features, and the new Bones feature in particular is going to excite a good many 3D animators.

Current *Imagine* users would be well advised to upgrade immediately, because they will find the enhancements extremely welcome. If you are considering getting into image rendering for the first time, you will have to consider the other options: *Real 3D v2* is an exceptional program, and *LightWave* is one of the best rendering systems ever – if you can afford it.

*Imagine* has developed a cult following, and this release shows that Impulse are still a force to be reckoned with when it comes to computer graphics.

## IMAGINE 3

### DISTRIBUTOR

Impulse 0101 612 566 1822

### PRICE

£599

### SYSTEM REQUIREMENTS

Hard drive, 3Mb RAM (6Mb RAM, accelerator, FPU recommended).

### SPEED

Rendering speeds are acceptable, but high resolution images with lots of textures, or animations, take ages.

### MANUAL

A vast improvement: comprehensive, readable, with plenty of examples.

### ACCESSIBILITY

As more features are added, *Imagine* is getting more difficult for beginners. More examples on disk would help.

### FEATURES

Plenty of new facilities – over a hundred textures, and an exciting new way of animating organic shapes.

### VALUE

*Imagine 2* users should upgrade as soon as possible.

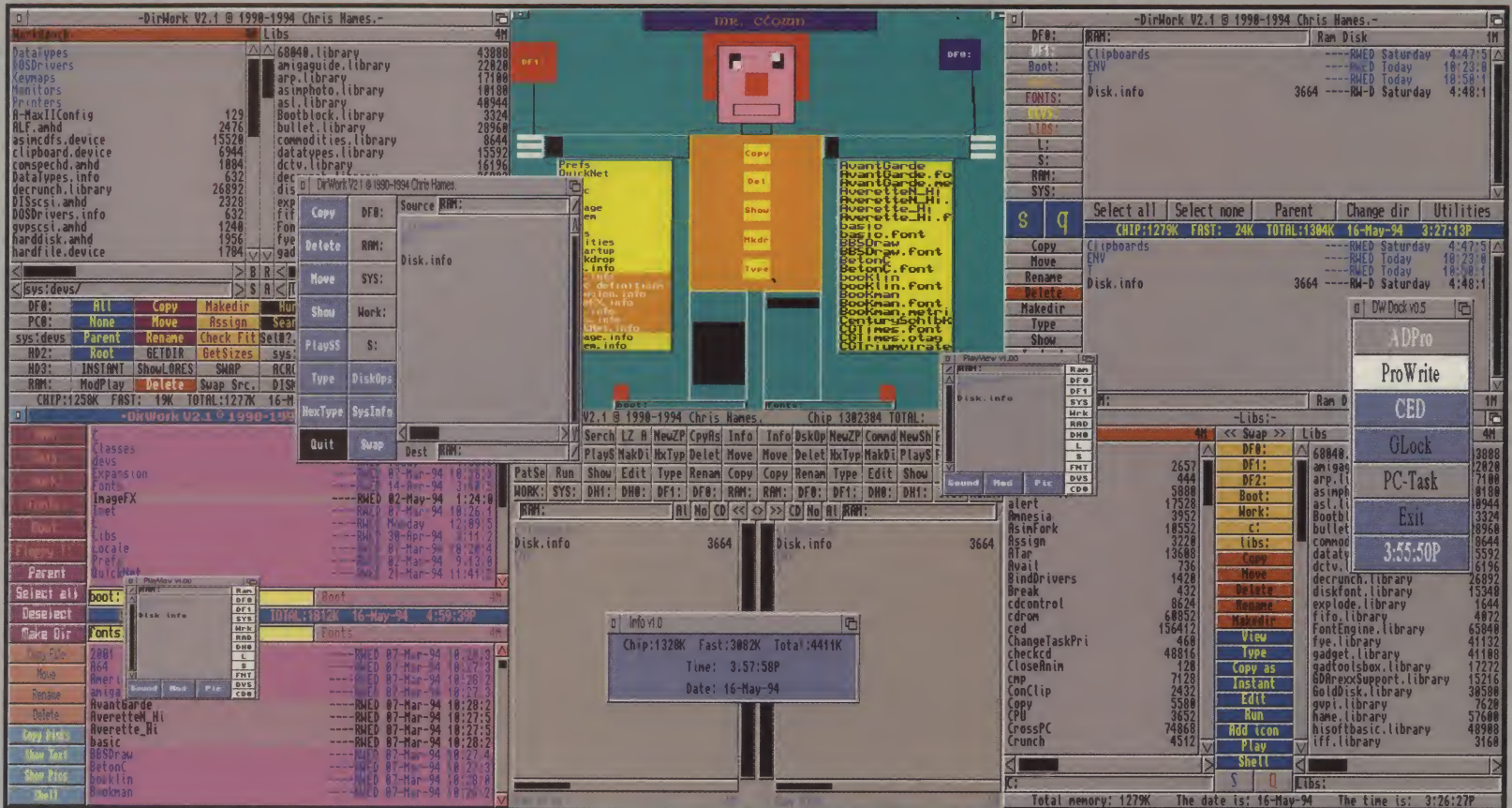
**“Adds many more features to an already excellent program. The new textures and effects could take years to explore properly”**

# 90%



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## DO-IT-YOURSELF: SIX EASY STEPS TO CREATING YOUR OWN VIDEO MASTERPIECE



1 Choose your CD track and go into the video editor. For now it will be blank, but not for long.



2 Choose Add Effect with the button and a new entry will appear in the event list.



3 Click on the image icon. You can now select a picture from memory, or load a new one.

# VIDEO CREATOR

**CD<sup>32</sup> isn't just a games machine, or at least that's what Almathera are out to prove with their stylish new software. Nick Veitch makes easy work of some colourful effects.**

A few years ago, at the Multimedia show, Commodore were showing off the CDTV with one of their own software titles. Called *CD Remix*, all it did was enable the lucky user to take an audio CD and resequence bits of any individual track.

Surprisingly though, it was incredibly popular. So popular, in fact, that *CD Remix* was one of the top-selling CDTV packages of all. Obviously, people who buy CD-ROM machines like playing around with audio CDs.

At least, that's what Almathera must be hoping anyway, with the launch of *Video Creator*, the first 'serious' program for the CD<sup>32</sup>. Again, the idea behind it is very simple. Essentially, it enables the user to play audio tracks at the same time as they are displaying any Amiga graphics, animations or text.

This means that you can take one of your favourite tracks (say Thin Lizzy's *The*

*Boys Are Back In Town*) and near enough create your own video for it. So, apart from controlling the audio playback (which is actually incredibly easy on the CD<sup>32</sup>) the software has to be able to sequence the display, showing stills, text or whatever, at the right moment. This is an operation quite akin to a multimedia presentation, so it's no real surprise that the design of the system looks rather similar to the likes of *Scala* and *Mediapoint*.

The main screen where the work is done is just a sequence list. A bar across the top shows where the sequences are placed on a time line. The events themselves are displayed in a list below this.

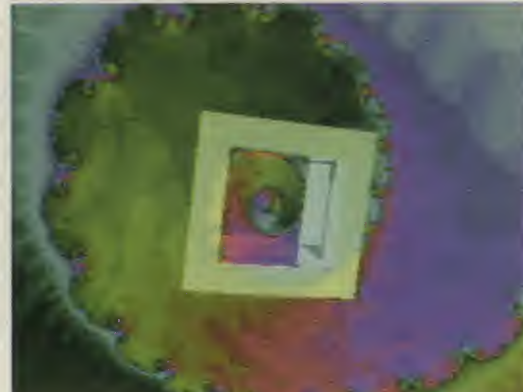
**Each event consists** of a screen, a number, a description, an associated effect and a time entry. The screens can be any Amiga IFF or GIF image you like, except HAM or EHB. Hundreds of images are provided on the disk, including some very

useful backdrops and bizarre clipart. Most of the pictures are oriented towards rave-style music, which is probably just as well, because I imagine that not many people are going to want to make an Amiga generated video for Val Doonican's *Greatest Hits*, or 'laughing' Leonard Cohen.

Obviously, if you want to use your own images, you will have to have some way of loading them in. This is one of the drawbacks of the CD<sup>32</sup> - you will need to expand your system before you can use your own material. However, there is quite enough on the disc for you to be getting on with and update discs are planned for the future.

As well as standard pictures, your image could be a 3D vector, some text or an animation. Examples of these are also stored on the disc, and Almathera will provide details on the file formats used if you ask them nicely.

To play back your video, all the images, animations, and so on, that you use will have to be pre-loaded into memory. This causes another problem with the CD<sup>32</sup> - there isn't enough memory. You can only load in about 20 images before the memory gauge takes on a red tinge. The effects themselves are pretty good,



In this shot, a vector object is displayed on top of a colour cycling background effect.



Freak out weirdo stuff. This is just a sample of some of the jolly psychedelic effects available.

**MPEG**  
Almathera claim that *Video Creator* supports the White Book MPEG standard. In this case any Amiga generated graphics would appear over the top of the MPEG display. The audio track would need to come from the MPEG player as well, but this could still be useful for adding effects to rock videos and the like.  
Unfortunately, it was impossible to test this feature, due to the lack of White Book standard MPEG CDs (the CD-i ones will not work), but given Almathera's track record, there is unlikely to be any problem with it.





**4** Now you have an image, it's time to add an effect. There are plenty to choose from.



**5** All you need to do is sequence the effect to the music. It's as easy as pressing a button.



**6** String together several events and you could be on the Chart Show. Here's one we made earlier.

and there are enough of them so that things don't get too repetitive. Fades, flashes, shuffles, sneaky palette effects – they're all there. Some of them may take a bit of time to master, but fortunately there are plenty of example sequences supplied on the disk, so it's quite easy to pick up how they all work.

The effects can easily be synchronised to the music too. You can play the track, then press a key to place the effect at just the right place. This works surprisingly well, assuming you have any reflexes to speak of.

**When all is done**, you can save out your video. Obviously, with a standard CD<sup>32</sup> you have nowhere useful to save it to, but *Video Creator* does support Parrot, Floppy drives, or in fact any logical Amiga DOS device, so if you have any sort of CD<sup>32</sup> expansion, it will be utilised.

In the final analysis, this is *Scala/Mediapoint* for CDs. The effects are good, the examples are fine, it's just a shame about the CD<sup>32</sup>. Well done Almathera, I expect the next version will have even more effects, the ability to group events, and lots more besides.

● You can make even more of *Video Creator* on your A1200 with a CD-ROM connector. See CD-ROM news story on page 16.

A still from the demo video to accompany Bryan Adams' *Everything I do*.

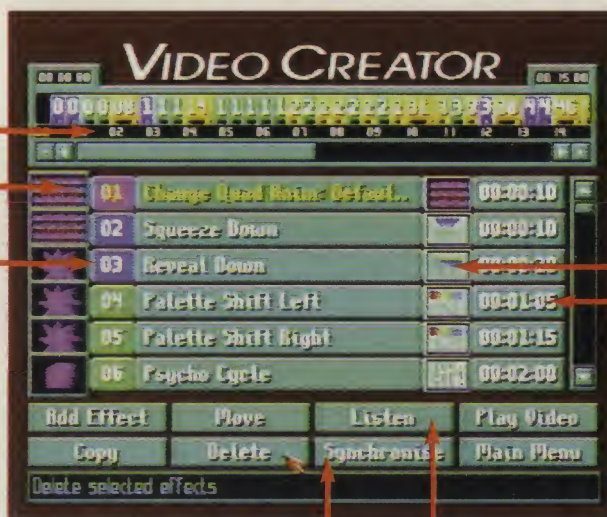


## MAKING MOVIES ON LOCATION THE VC WAY

The time line at the top lets you know exactly where your effects are placed.

Each event has an associated screen, which could be an IFF, a vector object or even some text.

Every event is given a number to identify it and a comment to make it easy to find things.



All the effects have associated icons to aid quick identification in a crowded event list.

These timings let you know when the event actually happens. They automatically update when events are moved around.

Synchronise allows you to precisely time your effect with the music. Clicking here will flip to a special screen to place the current event.

At any time you can listen to the music track. A line will pass along the time-line at the top so you can get a fair idea about how your video will sync up.

## VIDEO CREATOR

**DISTRIBUTOR**  
Almathera 081-687 0040

**PRICE**  
£39.95

**SYSTEM REQUIREMENTS**  
CD<sup>32</sup> or compatible CD-ROM drive.

**SPEED** ●●●●●  
You have to create a complicated set of effects to cause a glitch. Smoother than a Stephen Fry beer advert.

**MANUAL** ●●●●●  
40 pages of well-written material is enough to explain the simple principles and describe the effects.

**ACCESSIBILITY** ●●●●●  
You don't really need the manual. Everything is easy to use and where you would expect it to be.

**FEATURES** ●●●●●  
Plenty of different effects and loads of clipart and demo material for you to work with.

**VALUE** ●●●●●  
An astounding price for a well developed concept and some flawlessly executed software.

**"It's limitations are really just due to the CD<sup>32</sup>. When expansion systems are widely available, this is one to buy."**

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# BARS & PIPES PRO 2.5

No sooner does *Music-X 2* hit the streets than the top-end of the Amiga MIDI market gets another upgrade pack. Maff Evans tinkers with the new contender.

Being rather generous, AF has already given you two MIDI sequencing packages on the Coverdisk. But some technohungry MIDI musicians will want even more power and flexibility than *Music-X* and *SuperJAM!* – hence the existence of top-end professional-level sequencers such as *KCS 3.5* and *Bars & Pipes Pro*.

On top of this there's also that technology buzz word – multimedia. These days it's not enough to just be a musician – you have to be able to drive video and animation as part of your electronic performance. This is where *Bars & Pipes Pro 2.0* really hit the mark. Not only did it offer a wide range of extremely powerful writing and editing tools, it also enabled you to include multimedia information (using the Media Madness accessory).

But there's always some people who say: "Ah, but wouldn't it be good if it did..." and "I need a tool that can..." Enter *Bars & Pipes Professional version 2.5*.

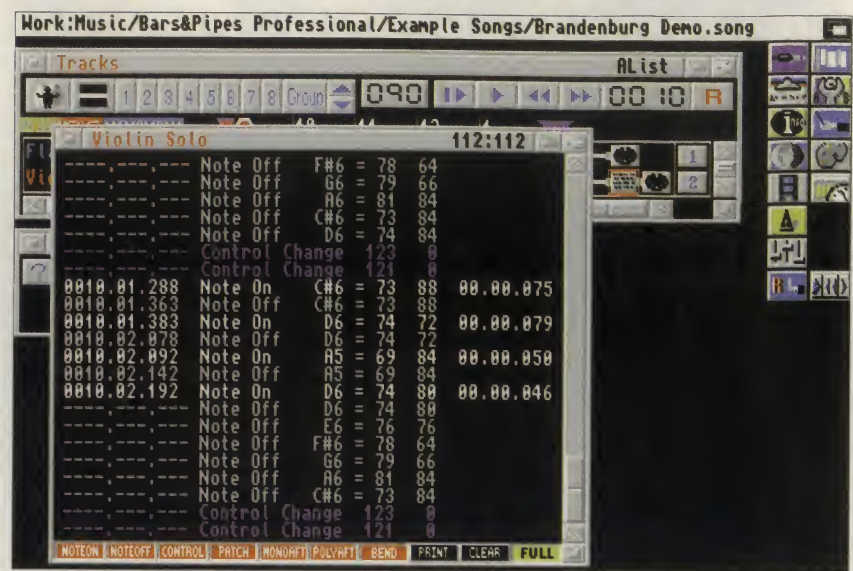
The basic form of the program hasn't changed. It's still based around a (very colourful) series of windows, each holding a particular area of recording or editing. However, there are a few changes to the system, mainly in the way in which the edit windows work. The code has been tweaked and optimised so that MIDI edits are quicker and more fluid, removing many of the "What's it doing now?" cries when yet another Please Wait message appears.

Other functions have been made easier to control, such as SMPTE location points, alphabetical tool panels (so you're not scrambling through a mixed-up list to find what you want), a larger patch-edit window and window hotkeys for scrolling around. But it's more the new items which make the upgrade, and these are mainly in the toolbox department.

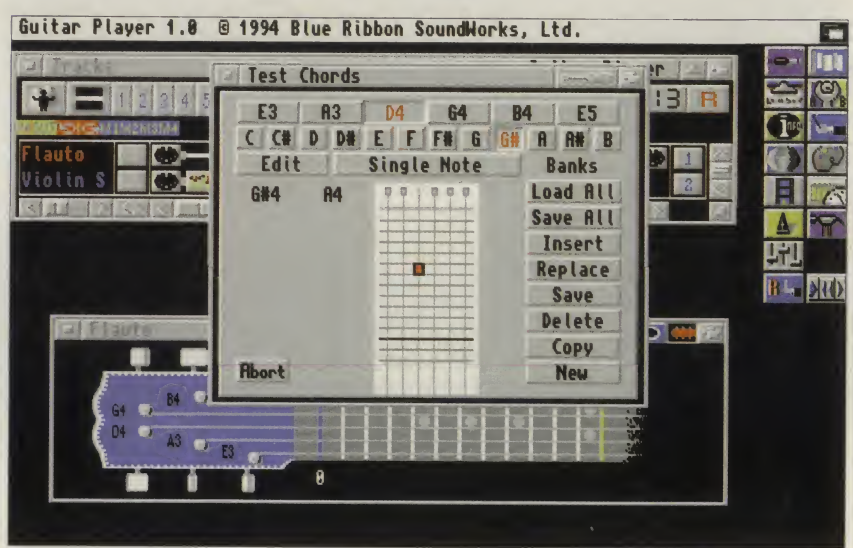
AList is a very welcome addition, giving you a window showing all the MIDI



A series of new controls can be found in the toolbox for even more powerful editing.



View your MIDI data as it is played to keep tabs on all the events using the new AList tool. And you can do this both in the input and the output pipelines.



Guitarists will be happy to see that MIDI data can be controlled and affected using a guitar-based mapping system.

events passing through the tool. You can either place it on the input pipeline to check your keyboard input or in the output pipeline to see what the sequence track is up to – a good way to check if your MIDI messages are getting to the right place.

Auto\_Mix is an automated mixer system designed to run alongside the Mix Maestro panel. Rather than directly affecting the levels of MIDI instruments, Auto\_Mix is a controller for automating MIDI-controlled hardware mixers (such as the Mackie 1604 or Fostex DCM100).

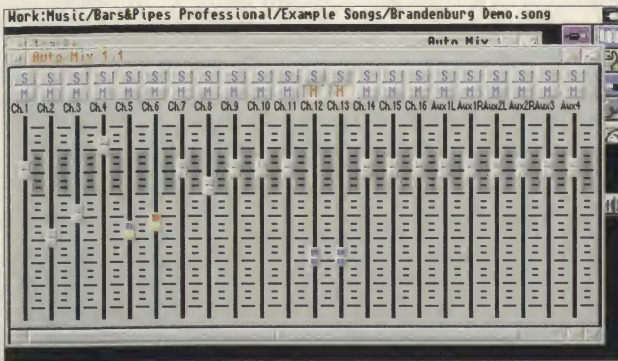
You can record movements, mutes and solo selections directly into a track using this tool and use that track to directly control an external mixer via MIDI. For the most part this is a top-end tool only, since there aren't many users who can afford an automated mixer. It doesn't quite offer the control of something like Steinberg's mixer controller or the Automix function in *KCS 3.5* (although it's close), but it's a good feature to have access to.

Drum Key is a neat tool for playing in drums or checking sounds on a synth module, which basically turns your Amiga's keyboard into a keyboard or set of drum pads. You can configure each key to a MIDI note, so that you can set up triggers that are most comfortable for you.

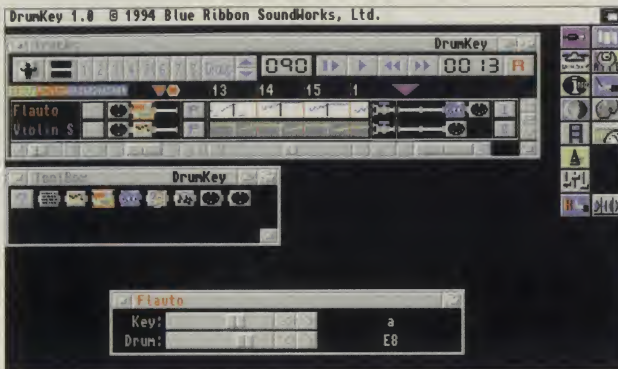
Guitar is a weird tool, mainly aimed at those who prefer instruments of the stringed variety to the old ivories. It's basically a controller for using *B & P Pro's* tabulation mode (which displays tracks in guitar format). Using this you can keep track of inputs in fret formation, design chord patterns and even provide strum effects to make your synth guitar lines more realistic. Previously, the only way to get this kind of effect either involved careful programming or the purchase of something like the *MIDIBusker SMF* disk.

Key Finder is a time-saving panel which lists chords and scales that fit with a chosen key. It won't create tunes, but it may help out the less technical musician.

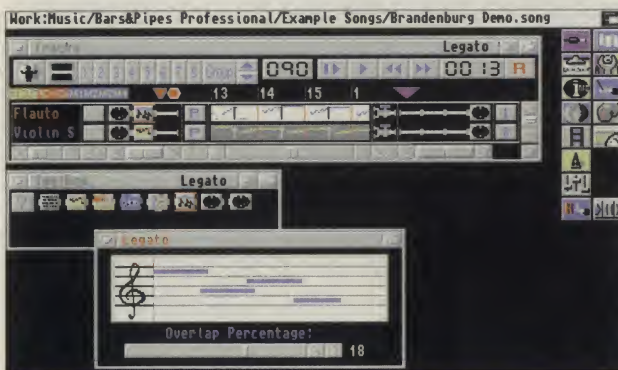




The Auto\_Mix feature is useful for anyone using MIDI-controlled automated mixers.



Use the Drum Key tool to configure your Amiga's keyboard as a MIDI note or a drum-sound trigger.



You can fade notes together and create an automatic overlap with the Legato tool to make your melodies sound more fluid.

The final new tool is Legato, which automatically creates sustained lines and overlaps to make your melodies sound fluid. It's a strange tool, but maybe someone will find a use for it. After all, just slapping this effect on a melody could be a bit over the top. It's best used for pad lines (such as strings) rather than riffs, simply because of the continuous, moving feel that it gives a sequence.

**Two other major** additions are a Loop mode and the Logic accessory. Loop enables you to loop areas of a song (in addition to the A-B-A pattern format), so you can set repeats rather than having to cut and paste large sections. I'd have preferred to have a pattern-based edit system (similar to *Music-X*'s Play Sequence function or *Cubase*'s Arrange Window), so that blocks can be bolted together as needed. This way, you still need lengthy tracks of MIDI data for the arrangement. A memory-hungry and time-consuming process.



This accessory enables you to remove duplicated notes and merge sequences in a logical fashion.

Logic is a system for merging sequencer tracks. Three modes are available: Exclusion removes any data from the second track which is a duplicate of that found in the first track; Intersection keeps data that is the same in both tracks; and Union merges two tracks, removing duplicated data to avoid flammings.

So there's a lot there to bolt on to your system, but there are a couple of things that *Bars & Pipes Pro* could have done with. For a start there's the aforementioned lack of a pattern-based arrangement system. This a common feature on many sequencers (particularly the industry standard *Cubase* for the ST, Mac and PC and the Amiga's own *Music-X*), so why not here?

**The other omission** is any kind of extension to the way Amiga samples are implemented. This is quite a fiddly area on *Bars & Pipes* and could well be made simpler. Perhaps Blue Ribbon don't expect

many purchasers of a £300 sequencer to be triggering samples, but there are quite a few who do use this particular technique (myself included).

When it comes down to it, the big question is: 'Does the balance between new tools, a complex editing system and a few omissions weigh up to £300-worth of software?' In honesty I'd have to say... well, maybe not.

*Music-X 2* isn't quite as powerful, but it's faster and much easier to use, has a better Arrange system and has much better Amiga sample support for almost £100 less. However, for multimedia and sheer editing power *Bars & Pipes Pro 2.5* is probably the package which will sit well in more high-grade studios.

Personally, I wouldn't spend another £70 on upgrading from 2.0 to 2.5, but whether this is worthwhile really depends on how much you want the extras mentioned on these review pages. Hmm. £70 is still a lot, though.

## BARS & PIPES PRO 2.5

**DISTRIBUTOR**  
Meridian Software: 081-543 3500

**PRICE**  
£299.95 (£69.95 as an upgrade).

**SYSTEM REQUIREMENTS**  
2Mb. Recommended: 4Mb. Some screen functions require WB 2.0+.

**SPEED** ●●●●●  
Pretty fast, but drags its heels with some window functions.

**MANUAL** ●●●●●  
Everything is explained well.

**ACCESSIBILITY** ●●●●●  
Takes time to learn.

**FEATURES** ●●●●●  
Loads of tools and accessories, good multimedia support and plenty of edit

options, but a decent Pattern Editor or Arrange Page is lacking.

**VALUE** ●●●●●  
At £300 it's powerful but not cheap. The £70 upgrade is debatable.

**"Powerful, but the odd frustrating section, complex window system and price make it a pro's program. And are the changes really worth another £70?"**

# 78%



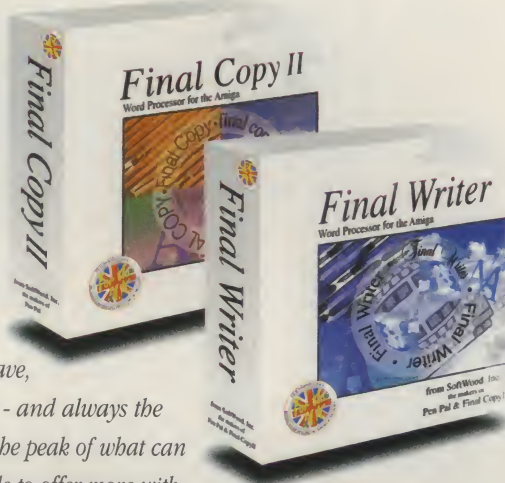
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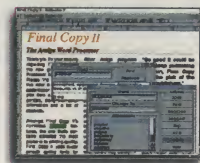
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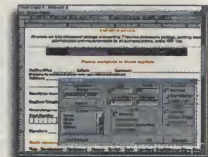
### Final Copy II Release 2

Our word processors go beyond simply producing normal letters and documents, at which they naturally excel, and progress into a world where "how the whole document

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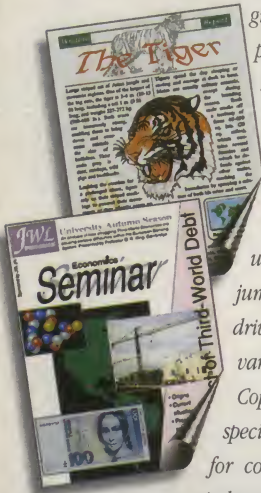
(placed anywhere, scaled and cropped) with no loss of printing quality. Text can also be printed over graphics! It's features like these that explain why some professional magazines, with 200+ pages, are produced entirely with Final Copy II!

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### Final Writer, extending innovation...

Now, as others are just starting to add similar features, saying they're 'revolutionary', Final Writer extends the innovation further with **FastDraw Plus™** - adding even faster and more functional options, including a new rotate command. Final Writer Release 2 is again leading the way with the introduction of **TouchTools™** and **PowerUserBar™** technologies. These features give the user a definable area at the top of each document window where up to eight "one-touch" button strips can be configured. Each strip contains easily customisable sets of functions giving instant access to all the major commands/features - with a simple click of the mouse! There is even a set of buttons allowing "one-touch" selections of font style and size plus variations including Plain, Bold, Italic and Underline!

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Amiga Pro... "In comparison (to Wordworth 3), Final Writer 2 is slick, solid and reliable and... is a damn site more usable" Amiga Format... "Final Writer is a joy to use" Amiga Shopper... "Final Writer is the closest thing to MS Word to appear on the Amiga" Amiga Computing... Final Copy II was voted by the readers as "Best DTP Package" Amiga Format... "Final Writer is a word processing package the Amiga community as a whole can be proud of" Amiga Format... Final Copy II = "The Best Word Publisher" Amiga User International... Final Writer is "a powerful program that produces excellent results" Amiga Computing... Final Writer is "easily the most configurable Amiga WP ever" CU Amiga... Final Writer is "the most powerful WP ever to grace the Amiga" Amiga Format... "I'd go for Final Writer over Wordworth (3)"

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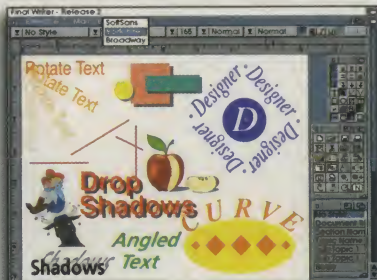


# Save our Laurels...



## NEW Final Writer Release 2

Final Writer was launched last year with the power user in mind. It is the Amiga's only Hard Drive compulsory word processor - neither performance nor features have been compromised to maintain compatibility with floppy systems. As well as having a unique list of features for the author of longer documents and publications - automatic indexing, table of illustrations, table of contents and bibliography generation - Final Writer with its **TextBlocks™** was the first word processor to put a character (or group of characters) anywhere on the page, at any size and any angle. It offers its users a virtually unlimited ability for effects with graphics **and** text. Just like Final Copy II, Final Writer also includes **PerfectPrint™** and has tools to create structured graphics with new **Fast Draw Plus™** (now with additional functionality including new options like rotation). And... you can also access features unique to SoftWood with both **TouchTools™** and **PowerUser Bar™** "one-touch" technologies. By simply 'clicking' a button, you can define, change and save such things as the 'Paragraph Styles' (ie. Font, Font Size, Text Position, Bold, Italic, Underline etc.) and 'Layout Options' (left, right, centre or justified, bullets, line spacing, indents etc.). The options you have through single button selections are nothing less than remarkable! Indeed, a magazine heralded these as "the closest thing to Microsoft Word to appear on the Amiga"! Also uniquely, Final Writer can import, scale, crop, view on screen and output structured PostScript-EPS clip-art images (we supply a hundred free with the package) on any printer (>2mb required). And... if you own a PostScript printer Final Writer is the only word processor with scaling, thumbnails, crop marks and halftoning. Combine features like ARexx/Macros and **Text Clips™**, with others new to Final Writer Release 2, including floating tool palettes and UNDO/REDO (on text, formatting and graphics actions) - and we have...



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When you can buy a brand new Amiga for under £300, it's obvious that software has got to be priced competitively. Even now though, some Amiga software vendors are raising their prices to counter faltering sales. Some even charge you, again and again, each time you call them for support! Our increasing sales mean we can now make our prices the lowest we've ever charged! Buying from SoftWood Direct ensures you get **the Best Possible Software at the Best Possible Price!**

But... don't just take our word for it; magazine reviews of Amiga word processors in the UK, and worldwide, have bestowed higher marks and more awards on Final Copy II and Final Writer than any others. We prefer not to say we're number one - the experts do it for us! Our packages have consistently been acclaimed for their "bullet-proof" reliability right from the day of launch. SoftWood software **works first time, every time!**

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If a picture paints a thousand words, then you could well argue that a properly produced video paints a thousand pictures. To do GVP's TBCPlus justice we'd need to write at least a video's worth of words – it's really that good – and, unfortunately, we simply don't have the space.

Even attempting to list the features and benefits of this fabulous new piece of equipment would take up more pages than we have available for this whole review.

So I'm afraid what we'll have to do is concentrate on the main elements – explaining what timebase errors are and why you might need a Time Base Corrector (TBC) to help you solve them.

#### WHY TBC?

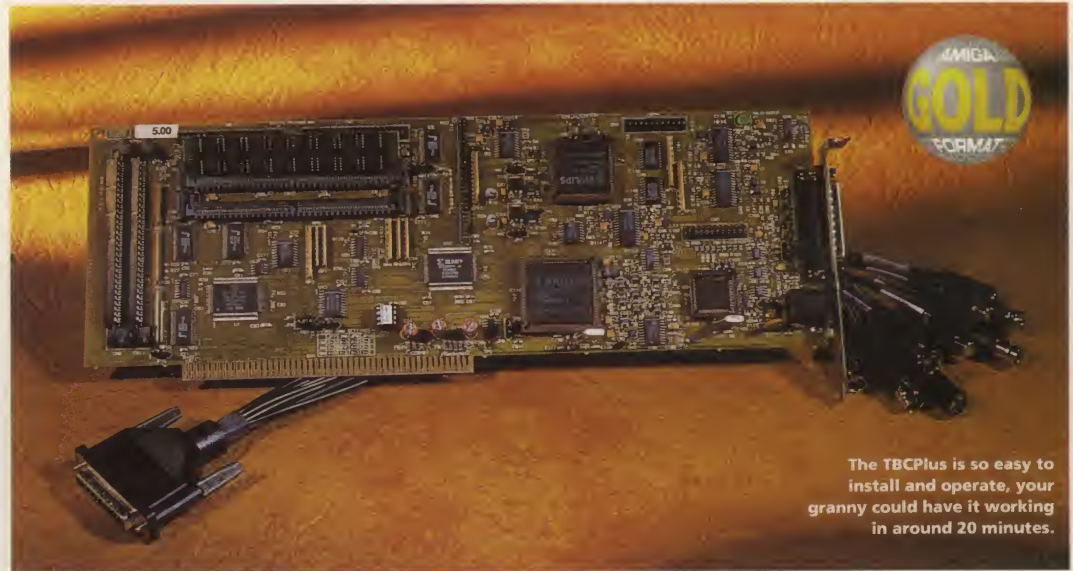
In order to ensure perfect jitter-free video signals, Video Tape Recorder (VTR) mechanisms would have to run at a perfectly constant speed. Because of the mechanical nature of tape transport mechanisms, which involves spinning video heads and the intimate contact of video tape on the head, fluctuations occur.

These fluctuations lead to timing errors which, when the original tape is copied during the editing process, are replicated and amplified by the recording deck's own mechanical timebase error properties. This unfortunate situation can lead to all sorts of maladies, varying from visible jitter to jagged edges.

In a worst-case scenario, the whole thing can even degenerate into a horrible picture-rolling mess.

A Time Base Corrector 'fixes' these timing errors, ensuring rock-steady jitter-free pictures. It works by digitising the incoming video signal a frame at a time, stripping the signal of its original synchronisation pulses and replacing them with those generated by the TBC's internal sync generator. It is this process that gives a computer-controlled TBC so much control over the output signal, stability and final look of the picture.

Older TBCs could only digitise and clean up a few lines of a frame at a time.



The TBCPlus is so easy to install and operate, your granny could have it working in around 20 minutes.

# TBCPlus

**Want to get accurate, professional results from your videos?  
A new gadget from GVP could help, as Steve McGill explains.**

The TBCPlus is what's known as an 'infinite window' Time Base Corrector, which means that not only can it grab a whole frame at a time – consisting of 625 lines (for a European PAL TV picture) or 525 lines (for the American NTSC system) – but also that it can adjust the timing errors in the frame and do the whole thing in real time, running at 25 or 30 frames every second.

#### WHO MIGHT NEED IT?

TV studio personnel, media students, videographers and video artists (aspiring, potential and actual) should all take especial note of the TBCPlus. Equipment

like this is essential gear for any commercial, corporate or professional video set-up.

What's more, TBCPlus coupled with the Amiga is more than just an infinite window time base corrector: it's also a transcoder, multi-standard decoder, 24-bit two-field frame-grabber, process amplifier, broadcast-quality encoder, real-time special effects generator, keyer and synchronising switcher.

In fact it's so flexible that it can handle just about anything, from tasks as simple and mundane as 'tidying up' home video copies to tasks as complex and demanding

**Continued overleaf →**

## HERE'S JUST SOME WAYS TO CHANGE AN IMAGE



Third and fourth generation copies can look blurred, degraded and tired. There is, however, a way to tidy them up and improve them...



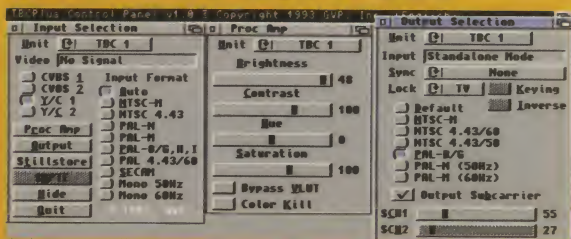
You can actually use a Sharpness filter applied across all the frames to sharpen them up with the help of the TBCPlus. You know it makes sense!



Posterisation of images can give a video sequence a distinctive look and feel. Stamp your identity on your work with the TBCPlus.



## WHAT ELSE CAN IT DO?



The front end is pretty standard GVP fare: slick, functional and easy to use. Information on the signal is always readily at hand.

**TRANSCODING:** A composite video signal is decoded into Luminance (Y) and Chrominance (C) and digitised using the international digital studio standard CCIR-601, more commonly known as D1. D1 is a broadcast-quality signal (a digital component video signal that utilises 4:2:2 sampling, so four samples of the Luminance channel are taken for every two of the Chrominance channel's (U) and (V) components). D1 is known as the king of all formats due to its flexibility and easy integration in a broadcasting environment.

**PROCESSING AMPLIFIER (PROC-AMP):** Normally an expensive piece of equipment in its own right, the Proc-Amp adjusts the elements of the output signal (Hue, Brightness, Contrast and Saturation). Errors in the picture, such as an incorrect white balance setting, can be adjusted using the panel and sliders.

**FRAME GRABBING:** A full 24-bit frame can be grabbed from any video source at any time and loaded into a paint package or image processor, then manipulated as the user sees fit. This option alone makes the TBCPlus worth the asking price.

◀ as providing broadcast-quality pictures to a television studio with 'keying' and automated, time-coded editing.

And it doesn't stop there. The rear panel of the card boasts inputs and outputs to enable house syncing and VTR servo locking. These features ensure absolute synchronisation with external video equipment, which in turn enables simple, seamless, jitter-free A/B switching, which is a must for A/B roll editing and multi-camera studio shoots. Optional extras goodies to look forward to include an EBU/SMPTE time code generator and a digital comb filter.

### MINOR NIGGLES

Unfortunately, there are a couple of criticisms that have to be addressed regarding the construction and physical make-up of the board.

Plug-in Time Base Correctors inevitably suffer from their proximity to other cards sharing the same power supply. During testing, some cross interference was noted on the TBCPlus'



Check out the colour in this grab. Is it true or is it false? The decision is up to you.



Real Time video effects such as this can easily breathe life into tired looking pop videos and the like. Combine this power with ImageFX and the sky is the limit.

## TWO USEFUL OPTIONAL ADD-ONS

**DIGITAL COMB FILTER:** To improve the quality of a composite video signal, this filter splits the Composite video source into separate Chroma and Luma signals thus allowing processing of the signal as if it were a true Y/C input. This results in a better-quality output signal.

**SMPT/EBU TIME CODING:** VITC (Vertical Interval Time Code) and LTC (Longitudinal Time Code) can be read and written. Combine this with AREXX scripts and a controller like Edit Mate, and automated frame-accurate editing and lip syncing could be yours.

output. This could have been due to noise from the RAM card plugged in below the TBCPlus. At the time of writing, we're still trying to isolate the fault.

The other criticism concerns the method of connecting the various inputs and outputs to the card: it's achieved via a multi-interface cable. With the numerous swappings of cable and equipment connections that takes place in a desktop video environment, it's doubtful that the cable will be sturdy enough.

It's understandable that this type of cable has been supplied considering the limited space available at the rear of the Amiga, but something more durable will have to be implemented.

Despite the gripes, there's no doubting that the TBCPlus puts the power of an

extremely flexible broadcast television studio into the hands of the creative Amiga owner. It is a core and essential building block of a fully automated digital video suite. When you compare this with the equivalent video equipment, it's worth more than the combined price of a TBCPlus and Amiga 2000, 3000 or 4000.

With the emerging cable TV revolution and the inevitable vacuum in programming quality, anyone with a TBCPlus-equipped Amiga, a Hi-band video camera and some good ideas could easily find themselves producing or starring in TV programmes of the future.

Give yourself a headstart in the cut-throat arena of tomorrow's tele-video market - tool up with a TBCPlus-enhanced Amiga today.

## TBCPLUS

### DISTRIBUTOR

Silica Systems 081-309 1111

### PRICE

£699

### SYSTEM REQUIREMENTS

Amiga 2000, 3000 or 4000.

### SPEED

It corrects video frames in real time. ●●●●●

### MANUAL

Well laid-out. Skimpy in parts due to the enormity of the subject matter. ●●●●●

### ACCESSIBILITY

Easy to install and use - you should have it running in 20 minutes. ●●●●●

### FEATURES

Absolutely packed. It is the core component of 'something wonderful'. ●●●●●

### VALUE

Considering what it does, it's excellent value, even when you add the cost of buying an Amiga. ●●●●●

**"Excepting the Video Toaster, this is the most exciting video peripheral available. Its appeal stretches further than the immediate Amiga market."**

# 93%



# RICOH LP1200 PCL5 LASER PRINTER

## 400<sub>DPI</sub> 2<sup>Mb</sup> RAM 6 PPM

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**AMIGA GOLD FORMAT**

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**What to Buy for business**  
A "BEST BUY" DECEMBER 1992

The 4Mb RAM version can print a full A4 page of graphics at 400 dpi and makes full use of the LP1200's 400 dpi printing capabilities, such as using Microsoft Windows fonts. Unique additional standard features include FLASH ROM 'future proof' technology and LAYOUT - a powerful document description language. The LP1200's unique internal FLASH ROM, which holds the printer controller firmware, can easily be updated as new developments in technology occur. This protects the investment you make in buying a Ricoh LP1200. Other manufacturers would require you to buy a new printer! Internal FLASH ROM and industry standard FLASH ROM PCMCIA cards can also be used to permanently store fonts, macros, graphics and extra emulations. Again, unlike the competition, the LP1200 includes LAYOUT, a powerful and intuitive document description language as standard. This offers unique opportunities to develop custom made printing systems. Forms and document templates can be designed complete with logos and stored electronically in the LP1200's FLASH ROM, alleviating the need for pre-printed forms!

The LP1200 comes with a 100 sheet A4 paper tray as standard. An optional universal feeder automatically feeds up to 150 sheets of paper (up to 169gsm), 15 envelopes, transparencies and labels.

### CONSUMABLES + ACCESSORIES

PRODUCT CODE	PRODUCT DESCRIPTION	PRICE EXC VAT
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KIT 5200	Laser Starter Kit inc Cable	£12.50
LAA 5238	Universal Feeder (2nd Tray)	£85.00
LAA 5262	2x RAM Module	£85.00
LAA 5210	Developer/Toner Cartridge	£85.00
LAA 5225	OPC Cartridge (Drum)	£89.00
LAA 5312	A4 Paper Tray (100 Sheets)	£35.00
FAX 1200	Ricoh Fax/Modem Software/Firmware	£120.00
MOD 7199	Pace Microlin FX Fax/Data Modem	£149.00
LAA 5279	Ricoh Flash ROM Card (0.5mb)	£49.00
LAA 5288	Ricoh Flash RAM Card (1mb)	£199.00

All Prices are Exc VAT - CALL FOR A FULL PRICE LIST

\*Note: A4 paper tray is already included in the printer price. More A4 trays can be purchased to feed different coloured stationery.

FEATURES	RICOH 400dpi LP1200	BROTHER 300dpi HL-6V	HP 300dpi LASERJET 4L	CANON 300dpi LBP-4i	EPSON 300dpi EPL-5000
List price	£1195	£639	£639	£639	£749
Average street price	£499	£479	£479	£489	£449
Maximum resolution in dots per inch	400 x 400	300 x 300	300 x 300	300 x 300	300 x 300
Windows 3.1 driver @ 400 dpi	YES	-	-	-	-
Amiga driver @ 400dpi available	YES	-	-	-	-
Print speed	6ppm	6ppm	4ppm	4ppm	6ppm
Straight paper path for all media	YES	-	-	-	-
PCL 5 printer command language	YES	YES	YES	YES	-
Resolution improvement/enhancement	YES	YES	YES	YES	-
Standard RAM	2Mb	1Mb	1Mb	1Mb	0.5Mb
Full A4 page graphics @ 300dpi with standard RAM	YES	YES	YES	-	-
Full A4 page text @ 400dpi with standard RAM	YES	-	-	-	-
Warm up time	<45 secs	<30 secs	<34 secs	<15 secs	<35 secs
First page of text output	<15 secs	<20 secs	<34 secs	<34 secs	<19 secs
Layout document description language included	YES	-	-	-	-
Flash ROM	YES	-	-	-	-
Flash ROM upgradeable firmware	YES	-	-	-	-
PCMCIA card slot	YES	-	-	-	-
Scaleable resident fonts - in HP LJ III emulation	8	13	26	8	-
Resident bit-mapped fonts	14	18	-	7	7
AGFA Intellifont scalable font technology	YES	-	YES	YES	-
HP LaserJet III emulation included	YES	YES	YES	YES	-
EPSON FX emulation included	YES	YES	-	-	YES
IBM ProPrinter emulation included	YES	YES	-	-	-
Standard tray capacity	100	150	100	100	150
Cost per copy**	1.65p	1.80p	2.40p	2.10p	1.95p
Min-max paper weight in gsm	60-157	60-105	60-105	64-105	60-157
Ability to print on OHP film	YES	YES	YES	YES	YES
Ability to print on 157gsm card (manual feed)	YES	-	-	-	YES
Printing - noise level	<48dB(A)	<50dB(A)	<48dB(A)	<46dB(A)	<45dB
PC independent plain paper fax option	YES	-	-	-	-

\*\*As quoted by manufacturers - April '94

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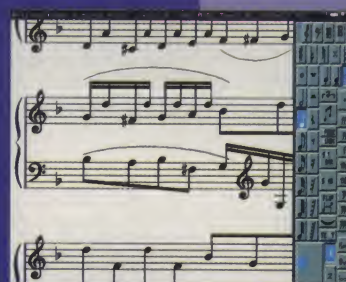
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Which computer(s), if any, do you own? .....





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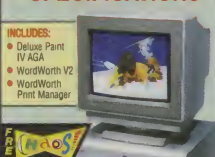
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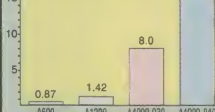


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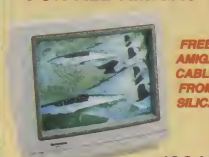
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# SMART STOR

If you need a hard disk for your A1200 but can't quite face the trauma of having to fit one yourself, Jason Holborn and Zappo may be able to help you.



The Smart Stor drive has all the benefits of a conventional hard drive, but none of the hassle of fitting it - you can just plug in and go.

Whatever you use your Amiga for, a hard disk drive is one of those must-have add-ons which make your machine more efficient and more pleasing to use. Programs load faster, Workbench is permanently on tap and all your favourite programs are just a mouse click away.

But like most things in life, there's always a negative side - fitting a hard drive to an A600 or A1200 is not a job for the faint-hearted. Unless you're skilled with a screwdriver and don't mind invalidating your warranty, fitting a hard drive involves the sort of open-heart surgery that can reduce even the most confident Amiga user to a cold sweat.

And if something goes wrong during the operation, you'd better brace yourself for a big bill...

**A500 owners never** had to suffer this sort of heartache - fitting a hard drive to their machine was as simple as plugging in a printer cable. Realising the hassles of modern hard drives, Indi have gone back to basics with their new offering, the Zappo Smart Stor.

The Smart Stor is a small black wedge-shaped box which fits into the palm of your hand yet has all the benefits of an IDE hard drive - without the hassle.

Instead of relying on direct connection to the IDE controller inside an A600 or A1200, the Smart Stor is connected via the much-maligned PCMCIA credit card slot on the left-hand side of the machine. What's more, you don't even need a power supply for the drive, because it draws its power directly from the host machine.

One small gripe is the rather meagre size of the drives - currently Indi offer the Smart Stor with 20 or 30Mb of memory.

## SMART STOR PLUS

If a 30Mb hard drive simply isn't big enough for your needs, then Indi have something to offer you in the shape of the Smart Stor Plus, a slightly modified version of the Smart Stor that makes use of the larger 3.5-inch IDE drives that are often used by PC compatibles, as opposed to the 2.5-inch drives used with the Amiga.

Although the Smart Stor Plus is a bulkier unit, that fact that it uses the larger 3.5-inch PC IDE drive means Indi can offer higher-capacity versions of the Smart Stor at the lowest possible price. Although prices are still to be confirmed, Indi are hoping to sell a 130Mb version for £249.95 and a massive 340 Mb version for £349.95.

The lack of a PCMCIA pass-through is a bit of a bind too, especially if you're an A600 owner who uses a PCMCIA memory card.

Once the Smart Stor is connected, all you need to do to get up and running is to switch on your Amiga and the drive is instantly recognised. Indi format the drive for you but you do have to install the contents of your Workbench disks before you can realistically boot from the Smart Stor.

Indi provide a utilities disk with the Smart Stor which contains a number of utilities to automate transferring your Workbench disks on to the drive and, if the unthinkable happens, it even enables you to set up your drive from scratch.

The drive performs well. Considering the rather slow nature of the PCMCIA slot, the transfer rate between the drive and the Amiga is very high indeed. In fact, the loading speed from the Smart Stor seems faster than an internal IDE drive.

Couple this speed with the obvious convenience of a hard drive that can be unplugged from one Amiga and plugged into another without having to go through a complicated set-up procedure, and you've got a storage medium that is fast, easy to use and portable.

**Although I wouldn't** recommend such a practice, there's no reason why you couldn't unplug the Smart Stor from your Amiga, chuck it into your coat pocket and then take it around to your friend's house for use on their Amiga.

Smart Stor may not be the most revolutionary product ever to grace the Amiga but for its highly impressive price tag and the sheer convenience of being able to plug in and go, the Smart Stor deserves to do very well indeed. For the faint-hearted everywhere, Smart Stor is definitely well worth investigating.

## SMART STOR

### DISTRIBUTOR

Indi 0543 419999

### PRICE

£139 (20Mb), £169.95 (30Mb)

### SPEED

Although not quite up to SCSI standards, Smart Stor is just as fast as an internal IDE drive!

### MANUAL

Apart from a couple of disk-based text files, the version we were sent had none to speak of.

### ACCESSIBILITY

Smart Stor is so simple to fit and to use that it can be up and running within minutes.

### FEATURES

Some form of pass-through for a PCMCIA memory card would have been a useful addition.

### VALUE

£140 for a 20Mb hard disk drive is very good value indeed.

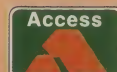
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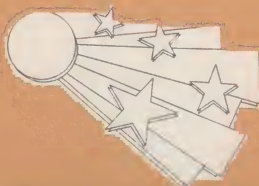
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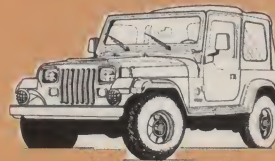
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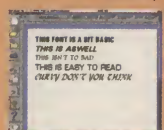
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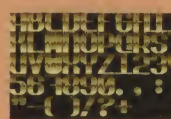
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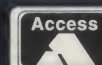
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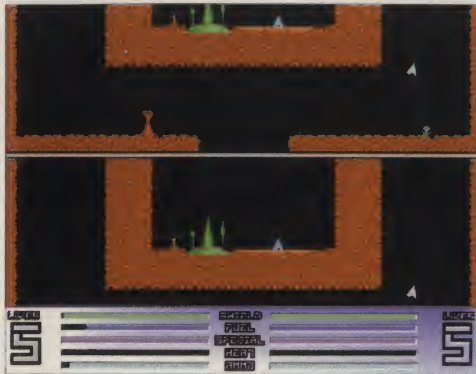
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Our man **Richard Baguley**, the one we call **Baggers** (when we're feeling charitable), casts his net into the deep, clear waters of the Public Domain and hauls in a catch of top new games and utilities.

# PD Update

Gravity Force 2 is one of the programs on this month's Subscribers' Superdisk. To find out how to subscribe to Amiga Format, turn to page 136.



You can play *Gravity Force 2* either as a standard shoot-em-up, or you can choose the race option.

Life is a funny thing. Especially when you get three of them. I mean, you don't get that in real life, do you? To make things even more confusing, your aim in *Gravity Force 2* (OnLine PD) is to take them away from your opponent. What's more, you start off with five of them, and you can even have more if you want. Sigh.

Philosophical musings aside, this is a two-player shoot-em-up. It's apparently the sequel to another game, but I don't remember it. Too young, probably.

Anyway, the idea is that each player has to fly around any one of a number of landscapes shooting the other one. This is slightly complicated by the gravitational pull, which means that your ship plunges to its doom if you don't apply a bit of judicious thrust every now and then. Gravity also applies to your bullets, so you should be careful when you're shooting upwards.

It's a bit difficult to get the hang of, especially because you fire by moving the joystick up and thrust by pressing fire. As well as the gladiatorial combat, you can race your opponent over a variety of courses and also shoot the hell out of him, her



The race is on... actually while writing this caption I heard all sorts of explosions from the Amiga Power office and discovered them playing *Gravity Force 2*. According to them it's the best game in the world.

or it if you feel the urge to do so. Fun in a completely politically unsound sort of way.

All this philosophical pondering brings us nicely on to *Stars And Galaxies* (£5.50 from the Central Licenseware Register), which is a three-disk Licenceware voyage around the known universe, stopping off at such interesting places as the Spiral Galaxy M100 and the Black hole which is thought to orbit the star HDE226868. *Stars And Galaxies* uses a hypertext system, which means that

you can access other parts of the package by clicking on highlighted words or buttons. For instance, a section on how stars are born allows you to look at an image of a protostar by clicking on the button. The text is reasonably well written, although it is a little bit dense at times.

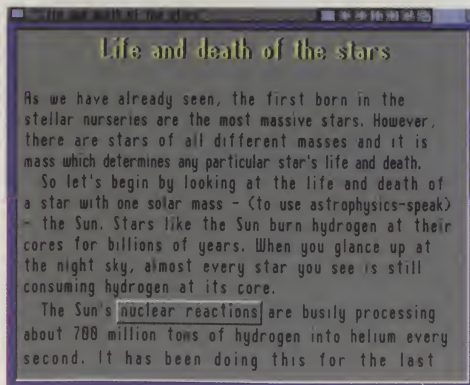
*Stars And Galaxies* comes on three disks, two of which are filled with various astronomical images

Continued overleaf →

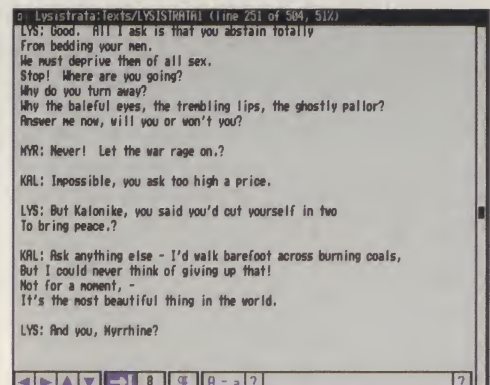


M100 as seen with the fixed Hubble Space Telescope.

The wonders of the universe are manifold, and the Hubble space telescope is sending back lovely images.



*Stars And Galaxies* is not going to win any prizes, but it's a pretty good beginning for any astronomer.



*Lysistrata* sounds like it should be some sort of life-threatening bacteria, but it's a Greek play.





All aliens deserve to die. Especially when they are trying to drop bombs on my head in *Overlander*. The game is a clone of the old coin-op game *Moon Buggy*, and although it's good, it doesn't match *Deluxe Galaga*.

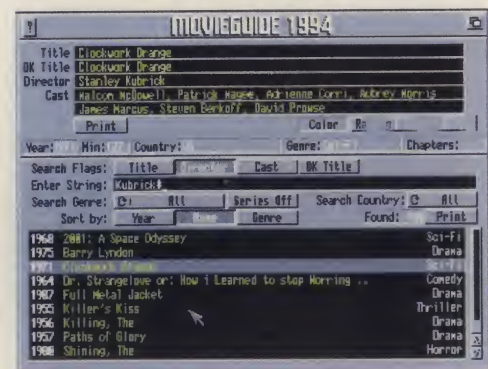
← and diagrams. It's a pretty good package which contains a lot of useful information, although the presentation leaves something to be desired.

The Greeks were great ones for looking up into the skies and pondering, except when they were watching bawdy comedies. Spookily enough, our next disk *The Lysistrata Of Aristophanes* (£2.50 from Immediate Arts) is a translation of Aristophanes' play *Lysistrata*, which is about how the women of Greece refused to sleep with their husbands until they stopped making war. It was translated from the Greek by James Morrison, a noted Scottish poet and playwright.

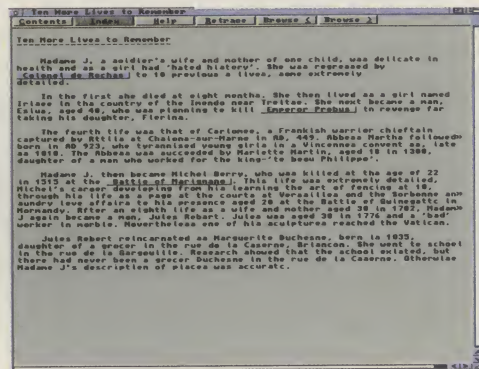
Aristophanes was the Benny Hill of his day, and the poem is filled with rude jokes and smutty puns. Reading the text on screen is not easy, but it's pretty nicely presented, with several digitised

backgrounds. The play is held on disk as a standard text file, so you could print it out, but you should remember that it isn't PD so you can't distribute it further. There's also some background information on the play and the playwright. It's good to see the Amiga being used for such diverse purposes as presenting ancient Greek plays, and I'm sure that Aristophanes would be an Amiga user if he was around today.

*Paranormal Investigations* (Immediate Arts) is a disk mag which concentrates on subjects such as UFOs, reincarnation, the Loch Ness monster and why people still use STs. It's on two disks, but the first one is a boot disk which can be used for all future issues. It's done in AmigaGuide format, and the text is liberally spiced with highlighted buttons which bring up images associated with the text.



I didn't realise Kubrick directed *Spartacus* until I discovered *MovieGuide*. You learn something new every day.



Madame J believed she had lived 10 times before according to the disk mag *Paranormal Investigations*.

For instance, the article on reincarnation in the picture at the bottom of this page has various images of the supposed previous incarnations of the subject. Unfortunately, most of these images have been somewhat shoddily scanned, and don't really add that much to the magazine. Apart from this, there are a variety of interesting pieces, and for £2 an issue, it's good value.

The only mystery about *MovieGuide* (OnLine PD) is why it took so long for somebody to come up with the idea for a program like this. It's a comprehensive and useful database of films, with about 14,000 entries.

You can search through these under a variety of categories, including title, director or cast. Wildcard searches are also possible, so you can search for every film with Parameterisation in the title, or every film directed by noted director Ralph Scoggins.

It's fairly easy to use, and the programmers (Simon Ravn and Svend Erik Poulsen) have done a good job of making the search fast. A search for all films directed by Spielberg (21 in this database) took 23 seconds on an A3000. Basic details about the films, such as year, length, country and category, are stored but there is no critical review.

**Unfortunately, it's not** bug free. *MovieGuide* repeatedly crashed my Amiga when I exited the program, which was irritating to say the least. I wasn't able to pin down the exact problem, but it did seem to be the fault of the program. Apart from this minor problem, it's an excellent program which would be very useful for the film student or video buff.

Most classic coin-ops have made their way into the Public Domain in one way or another, but *Overlander* (17 Bit) is the first conversion of *Moon Buggy* that I've seen. The idea is to drive your buggy over a scrolling landscape which is filled with holes and lumps. Jump the former and blast the latter into moon dust and you're off.

Every now and then a pair of aliens fly over you and attempt to bomb you, but you can also fire upwards, so that's no problem. There are a variety of levels ranging from beginner (not many obstacles) to expert (more obstacles and aliens than you can shake a laser at).

It's not the greatest conversion of a coin-op I've ever seen (that title belongs to the very wonderful *Deluxe Galaga*), but it's not at all bad, although the collision detection is somewhat unforgiving. Programmer Mark Sheeky has done a good job of capturing the feel of the original in all its early Eighties glory.

## TOP 10 GAMES AND UTILITIES

Every month we peruse the bestseller lists of a prominent PD company. This month it's the turn of:

### GROUND ZERO PD (0272 741462)

1 Blitz Blanker	U318
2 High Octane	G299
3 Spectrum Emulator 1.7	U383
4 Scene Generator	U62
5 Darts	G307
6 VChess	G300
7 Wibble World Giddy	G246
8 Imperial Walker	G241
9 Diskalv 2	U327
10 ETU Disk stacker	U329

## WHERE TO GET THE DISKS IN THIS ISSUE

ONLINE PD, 1 The Cloisters, Halsall Lane, Formby Liverpool L37 3PX.

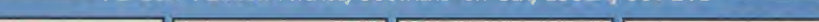
CENTRAL LICENSEWARE REGISTER, 118 Middle Crockerford, Basildon, Essex SS16 4JA.

IMMEDIATE ARTS, 26 Lyndhurst Gardens, Glasgow G20 6QY.

17 BIT SOFTWARE, 1st Floor Offices, 2/8 Market St Wakefield, West Yorkshire.



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- Great stuff!
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- 3620-2 MOTORSHOP 4
- 3627-2 BOTOROLA INVADERS 2
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- 3687 TMAP DEMO
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- 3798-2 NIGHT BREED PIX
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- 3888 MEGA BALL AGA
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- Get rid of those horrid compatibility problems. Allows you to run most old A500 games on the A1200/A4000
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- Stunning 256 colour card game
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- Impressive AGA Star Trek Slides
- 3853 IT SMELLS LIKE CHANEL NO. 5
- Amazing new A1200 Megademo
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- 4046-2 BIG TIME SENSUALITY
- Bloody amazing AGA demo.
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- Tetris, the most addictive form of game ever
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  - 2 player version. Brilliant
  - TET003 THRILLS 3 player version
  - TET004 CLI-TRIS No it's not dirty!
  - TET005 DIGITAL TETRIS
  - Excellent quality. Brilliant graphics and music
  - TET006 A1200 TETRIS
  - Very colourful AGA version of Tetris
  - TET007 TETRIS PRO
  - Very professional
  - TET008 GAMEBOY TETRIS
  - Based on the Gameboy Tetris
  - TET009 LETTRIX
  - Fit in the letters
  - TET010 KLAKTRIS
  - Can copy PC disks as well as Amiga. Copies most disks in less than 40 secs.
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  - TET016 TETRIS METALICA
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- 3942 MISCELLANEOUS OBJECTS
- 3700-2 IMAGINE OBJECTS 1 & 2
- A collection of various objects
- 3816 USS ENTERPRISE
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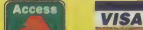


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What have a squirrel called Amy, the Renault Twingo, and Beavis And Butt-Head got in common? We don't know either, but young Stephen Bradley says he's got the answer...

# PD Demo Zone



Not an everyday sight, a squirrel beating up an Amiga with a spanner. Sparky little minx has gone nuts. Amy, for that is the squirrel's name, is just one of the Schwartz characters on *Girls Of Eric*.

Summer is upon us, Christmas was only yesterday and it's nearly Autumn. Spring was last week. But the Demonstration Zone remains as solid as a rock, impervious to that most fickle of beasts, the seasonal cycle. Ahem, so off we go with the – some might say – enticingly-monikered *Girls Of Eric* (Telescan). Not the lasses of Messrs Cantona, Idle or Morecambe, rather those of the famous animator Schwartz.

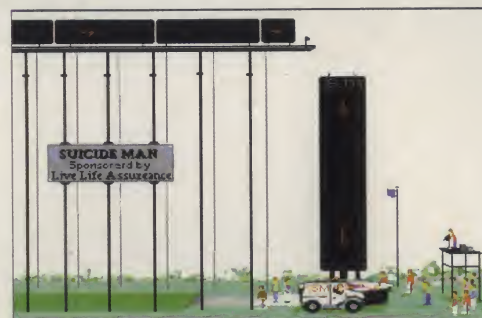
This, however, is not an animation but a slide collection (although it claims to be a multimedia demo) of Eric's characters of the female persuasion – and they're all animals too. Amy The Squirrel and Rachel Raccoon appear though it's a dreadful shame that the fox isn't called Samantha.

**Missed opportunities aside**, the collection includes profiles of the characters – Amy is a red squirrel, '51 per cent sweetheart, 49 per cent bitch'. Phew! It's nicely presented and a gentle introduction to the world of Schwartz.

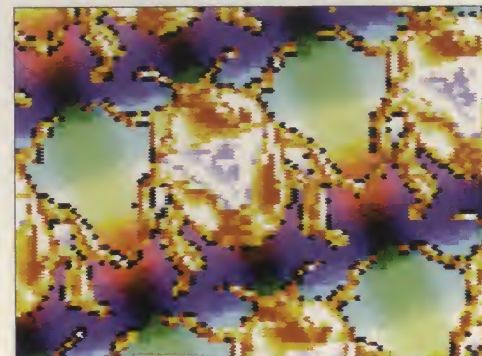
Considerably less clement is Mr Schwartz's latest anim, *Morphy The Magic Man* (Telescan), an incredibly brief tale of conjuring and theft presented by a woman with gravity-defying breasts. Morphy entertains and transfixes a small chap by changing the shape of an object at will, before



Wow, check out the grin. Although Eric Schwartz's new looping anim is a tad on the short side, *Morphy The Magic Man* is worth a look. The hand under the block belongs to the unfortunate onlooker.

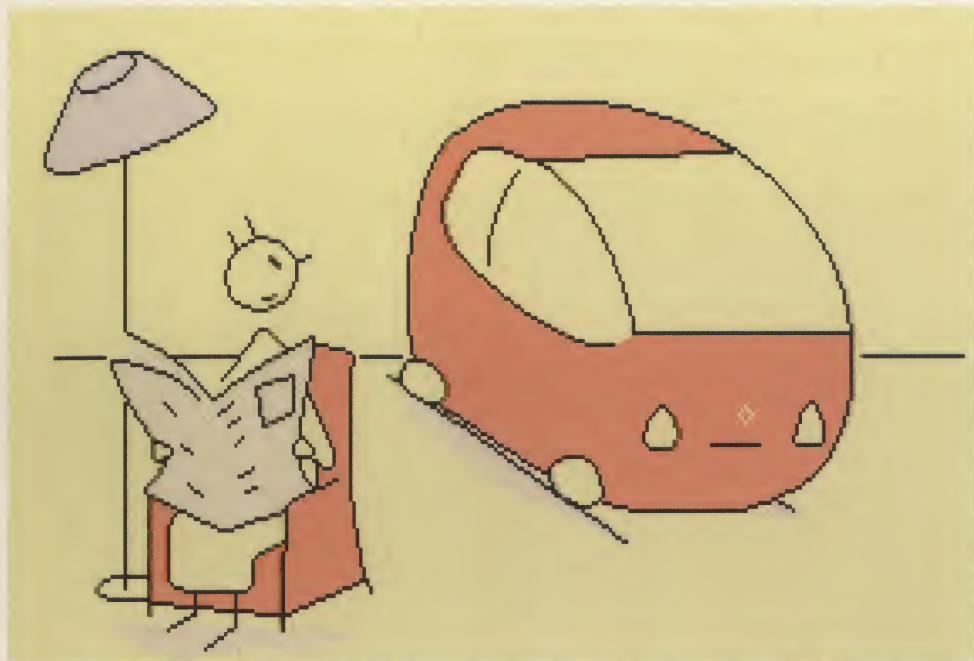


Suicide Man's personal ambulance is always on hand to help piece him back together.



Wild colours, cheese slabs and some natty cubes are just some of the delights featured strongly in *Cuzco*.





"Hey, who moved my furniture on to the sidewalk? Sorry, er pavement." *Twingo* is without any doubt the best Renault-inspired demo to reach the *Amiga Format Demo Zone* desk this month.

creating a concrete block which then topples on the hapless chap. Our Morphy half-inches the bloke's cash before performing the sort of evil grin that would have left Terry Thomas shaking his head in admiration. *Morphy The Magic Man* looks great, and there are some splendid biff, bang and pop sound effects. If only Morphy could have conducted further trickery.

This'll have you squirming in your seats. Gloriously gory, and strictly for over eighteens, *Suicide Man* (17 Bit Software, 3908) is back for his third adventure. Death, as usual is the main item on the menu and *Suicide Man* really has really surpassed himself this time.

The set-up is elaborate: he charges along a platform many metres above ground, grabs a rope from a pulley which he then wraps around his

neck. SM hits the ground with a delightful thud, bounces back up, whereupon his head departs at the neck. Sponsored by Live Life Assurance (sic) and filmed by a TV cameraman, old SM has hit the big time. It's not the smoothest, nor is it the slickest anim you'll ever see but it's funny in a sick, horrendous way. Not for the squeamish though.

Rather less gory (mercifully) is the rather oddly-named *Cuzco* (17 Bit Software, 3108) by coders Oxygene. Visually, this demo is quite a feast: there are some excellent fractals and colourful cubes, and at one point, a slab of cheese makes an appearance – which somewhat breaks the mould. The soundtrack plinks along merrily in the background although it is but a minor accompaniment to the main course. Short, but quite sweet.

If *Radio Two* remixed *Pump Up The Volume* to make it palatable fare for their audience (which includes me, sadly), it would sound not dissimilar to the track from *Electronic Knights' Rampage* (17 Bit Software, 3109). Kicking off with a speeding spaceship (green thing) shooting across a fractal landscape, we are then treated to the usual crazy mix of effects, some dull, others tremendous.

The morphing cube is quite spectacular and the two-coloured dotscape resembling a flag blowing in the wind looks... like a flag blowing in the wind. Interesting, although you can't help feeling you've seen a lot of it somewhere before.

Well here's an oddity. *Twingo* (Yorvik PD, AN0213) is an anim about the Renault car of the same name. The imagery is very simple – line drawings – but heck, it's really very effective. Other, lesser, cars are portrayed as mere grey boxes, straight from a simple mould whereas the totally fabulous *Twingo* is red, fast and environmentally friendly (that'll be £25 Monsieur Renault s'il vous plait).



These guys from *Fatal Morgana* are pretty cool huh? Da dadada, dadada, dadada – to the tune of *Paradise City*.

Mind, I've never heard of the *Twingo* before. Backing up the visual extravaganza is a quirky song with a thwacking beat and some jolly pleasant humming – rather reminiscent of the stuff you heard on Seventies Polish cartoons.

*Crash Test* (Telescan) says everything it wants in three minutes and is backed by a rather punky guitar track which makes a pleasant change. Although it's the usual mixed bag of effects, the 3D rotating dots and original glass vector are nicely performed.

Parental Advisory – Explicit Demo warns the opening credits to *Fatal Morgana* (Yorvik PD). Yet, after watching this demo some seven times, I cannot trace any abusive language, or sexual innuendo. Anyway, it's a fairly standard rave affair with a Naomi Campbell lookalike dancing in front of a clock. It resembles the ones you used to get before *Picture Box* on school telly when everyone counted the seconds down.

The picture flickers tremendously (deliberately) toward the end of the first section and an epilepsy warning would have been more instructive. However, the twist comes at a break when suddenly Beavis And Butt-head appear and engage in their usual inane, amusing banter and best of all exclaim that, "this demo sucks, a huh huh huh". Great stuff.



Rampaging through a fractal landscape, the *Cuzco* spaceship-type-thing discovers some exciting visuals.



*Crash Test* is a veritable compendium of visual effects and there's a decent guitar track to back it.

## TOP 10 DEMOS

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2. Arte, Sanity 2968
3. Ray World, Infestation AGA X3014
4. Beyond Belief, Noxiosa AGA X3015
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6. Real, Complex X3104
7. Cuzco, Oxygene 3108
8. Rampage, Electronic Knights 3109
9. Full Moon, Fairlight X3106
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D193 BEYOND BELIEF - An unbelievable AGA demo. \*A1200 ONLY\*  
M144 JESUS ON CHEESE - Parody of the famous Jesus on E's. Good graphics. \*A500 ONLY\*  
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U96 - Easter, Christmas, Jungle Animals, Famous faces.  
U95 - Zodiac signs, Computers, Symbols, Logos, Sport.  
U251 - Babies, Furniture, Space, Skeletons.  
U233 - Christmas.  
U229 - Cars, Flowery decorations, Cupid, Hearts.  
U227 - Palm trees, Party invites, Maps of Europe, Postage stamps.  
U225 - Wild west, Crowds of people, Frames, Signs.  
U228 - Fancy letters, Cars, Cute Animals.  
U222 - Music, Silhouettes, Symbols, Teddy bears.  
U356-365 (10 DISKS) MILITARY CLIP ART.

## MUSIC TOOLS

U314 OCTAMED TUTOR - Comprehensive manual for struggling octamed users.  
U371/372 DRUM KIT SAMPLES - Countless drum samples, snare, bass, toms, claps, cymbals, etc.  
U325 OCTAMED V2.0 - The best PD music sequencer around. Quite complex, but well worth the effort.  
U34 DELTRACKER v1.37 - Music module player. Supports 50 formats. \*NOT A500\*  
U256 ST-05 - Sound samples and instruments for use with either U183 and U325.  
U257 ST-11 - As above.  
U259 ST-60 - As above.  
U252 ST-67 - As above.  
U260 ST-88 - As above.  
U261 ST-89 - As above.  
U262 ST-91 - As above.  
U263 ST-92 - As above.  
U264 ST-93 - As above.

## DISK UTILITIES

U281 D-COPY 3.1 - Powerful duplication software.  
U215 FREECOPI 1.8 - Backs up 100's of game titles.  
U283 LOCKPICK - Similar to Freecopy but supports some other different titles - around 450.  
U159 NOERRORS - Formats hard drives and floppies with hard errors (physical damage to surface) and hides them so data will not be written or read from the bad tracks. Saves you money, useless disks can now be used.  
U34 MRBACKUP - Hard drive backup software.  
U327 DISKALVY 1.2 - Corrupt disks, ready built corrupt files and rewrites them, etc. \*NOT A500\*  
U328 MAVERICK COPIER - Another games backup system. Well over four hundred games supported.  
U329 EPU HARD DRIVE STACKER - Increases hard disc space upto 50% using special compression libraries which compress files written to the disk. \*NOT A500\*  
U330 DMS II - Compress entire disks into a single file, upto half it's size. Boot blocks and all. Even works with NDS disks and HD disks. \*NOT A500\*  
U331 MRC V1.1 - Disk optimizer, rearranges data on floppies/hard drives for optimum performance. \*NOT A500\*

## MIXED UTILITIES

U291 RELOKICK - Downgrades your A500+, A600 or A1200 to Kickstart 1.3. Very reliable compatibility ratio when used to run many A500 only titles. Even works with many commercial games. Essential.  
U301 A-REXX MANUAL - Extensive manual on the A-REXX programming language. Many example scripts.  
U206 RACE RATER - Horse racing predictor.  
U294 POOL 2 TOOLS - Football pools predictor.  
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U316 MAGIC WORKBENCH - Give your Workbench a cosmetic face lift. Changes the icons and a choice of background patterns. \*NOT A500\*  
REQUIRES A HARD DRIVE.  
U293 PARBENCH - Amiga networking software. Allows communications and control between two connected Amiga (even CDTV) computers.  
U353 TERMINUS 2.0 - Excellent modem communications software.  
U300 NCOMM 3.0 - Latest version of this incredibly popular communications package. Very easy to setup. Great for beginners.  
U267 SPECTRUM EMULATOR V1.4 - Run Spectrum games on your Amiga. Load in software via a sampler. Games can then be saved to disk.  
U241 CANON PRINTER DRIVERS - Bubble Jet drivers for the following models: CanonBJ30, CanonLJ10-20, CanonLJ300-300.  
U239 STAR PRINTER DRIVERS - 9 and 24 pin printer drivers for the Star range of printers.  
U103 MESSYSII II - Transfer files to and from Amiga DOS and PC MSDOS disks.  
U313 AGA UTILITIES - Loads of utilities for A1200 owners. Includes a number downgrading tools.  
U274 CG FONTS COLLECTION VOL.1 - Scalable Computergraphic fonts for word processors and DTP that support this format. High quality.  
U275 CG FONTS COLLECTION VOL.2 - As Above.  
U276 CG FONTS COLLECTION VOL.3 - As Above.  
U308 CG FONTS COLLECTION VOL.4 - As Above.  
U369-370 (2 DISKS) SCALA BACKGROUNDS - Hi-res backdrops for use with Scala.  
U366 TRONICAD - Schematic designer and printer.  
U342 SUPER LEAGUE 3.40 - Fully configurable Football league database. Loads of features.  
U246-U247 (2 DISKS) MORG V1.0 - Rune stone fortune teller.  
U216 BON APPETIT V1.3 - Recipe database.  
U165 GURU - Tells you what those errors are.  
U151 P-SUITE - Create impressive text files with illustrations, animations and sounds. All you need to do all this is in this package.

## U146 AMIGA SYSTEMS CHECKERS

Suite of Amiga system performance testers and diagnostic analysers.  
U112 AMOS WORD SQUARE SOLVER - Locate those elusive words.  
U111 GOLFSORE - Golf score database. Keep a computerised record of your results.  
U7 GHOST WRITER - Intro demo writer. Also include your own music modules.  
U160 BROWSER II - Superb directory utility. For transferring files etc. Editable pull down menus.  
U188 EDIT KEYS - Keypad editor.  
U269 DART MACHINE - Computer dart scoring.  
U230 CHARACTER GENERATOR - Advanced Dungeons and Dragons character generator. Every rule realised by the programme for character creation. Also will print out the character sheet.  
U20 LEMMINGS II HARD DRIVE INSTALLER - Install Lemmings 2 on your Hard drive. \*NOT A500\*  
REQUIRES 1.5 MEGABYTES OF RAM.  
U302 AMOS NCOMMAN - Design Workbench 2.0 style front ends for your Amos programmes. Saves as Amos source code. Save yourself hours of coding.  
U307 AMOS PRINTER ROUTINE - Creates GFX printer routines for Amos projects.  
U248 NOAH'S BEGINNERS GUIDE TO THE AMIGA - Tutorial for complete beginners. Based on the A500 but loads of universal information for all models. Also covers hardware like, modems, hard drives, and printers.  
U240 AMOS LESSON 1 - Easy Amos tutorial. Focuses on basic screen commands, giving many examples illustrating on how they work and for what purpose they can be used for.  
U173/174 NORTH C - Complete C programming environment.  
U355 POWER LOGO 1.3 - Logo programming language. \*A1200 ONLY\*  
D153 RETINA - Energetic rave music with flashy effects. Turn down the lights!!!  
D164 FULL MOON - You can't get much better than this.  
D185 FATAL MORGANA - Includes a tribute to the original FATAL MORGANA.  
D157 MOBILE - DESTINATION UNKNOWN - Spectacular picture demo.  
D159 LETHAL EXIT - Long running vector based demo. Light sourced vectors and tunnels...  
D160 TROJAN - TECHNOS TRACKS II - Rave demo from the US of A.  
D172/173 (2 DISKS) ORIGIN - This demo has everything. Wonderful visuals.  
D149 PLANET GROVE - Very eye catching.  
D158 NP AGA - Little demo from Hungary.

## DEMOS

D161 FAIRLIGHT 2.0 - Twenty nine megabytes of graphics compressed onto one disk. Incredible. Cool rave demo. \*A500+ & A600 USERS REQUIRE FAST RAM OR RELOKICK\*  
D181 SANITY ARTE - Who needs AGA with cool demos like this. A must.  
D149 STATE OF THE ART - One of most graphical impressive music demos ever.  
D140/141 (2 DISKS) RSI TIME ZONE - Awesome megademo.  
D174/175 (2 DISKS) NINE FINGERS - Superb dance rave demo. From the creators of State Of The Art.  
D177 EXTENSION - One of those demos you'll want to watch over and over again.  
D111 FRACTAL FRENZY - Mandelbrot demo. Fast real-time calculations.  
D90 SESPOIR - Pretty classy demo.  
D77 MELTED EXPERIENCE - Recommended for serious demo collectors.  
D56/65 (2 DISKS) SILENTS BLUE HOUSE - Strange combination of a Thrust clone and loads of music tracks. V.good. \*NOT A1200\*  
REQUIRES 1.5 MEGABYTES OF RAM.

## REPLICATED

M137 DIGITAL DEBUSSY VOL.1 - Five haunting piano renditions of Claude Debussy. By Rob Baxter.  
M138 DIGITAL DEBUSSY VOL.2 - More piano suites.  
M139 CLASSIX - Music of three famous composers. Handel, Bach, and Pachelbel.  
M134 RAM PICTURES IN BLUE - Popular jazz music from a Galaxy chocolate advert!!!  
M130-M133 (4 DISKS) THE A-Z OF C64 SONGS - Hundreds of classic Commodore 64 tunes from games. Many from the top game music composers of that era. Great stuff.  
M129 TOCATA & FUGUE IN D MINOR - Well known popular classical music piece - but no one seems to know the name? \*NOT A500\*  
M125 MUMBO JUMBO - Decent music and interesting visuals. Things fly all over the place.  
M122 GOSPEL KARAOKE - Sing a long to the words and sampled music.

## SLIDE SHOWS

S87 TERMINATION PICTURE SHOW 1 - Hand drawn characters from 2000AD and the DC comics.  
S85 NAM SLIDESHOW - Snaps from the Vietnam war.  
S73 GULF WAR SLIDESHOW - What hardware was used in the conflict.  
S67 NAGEL SLIDE - Hand drawn pictures of seductively dressed ladies.  
S47 HAM PICTURES 1 - Models in swim suits.  
S48 HAM PICTURES 2 - More of the same.  
S35 SATURNE 93 - Well drawn artwork from Manga art to fantasy art.  
S91 MANGA WORLD - Needs no introductions, the cool Japanese cartoons.  
S92 AKIRA - More Manga pictures.  
S100 FERRARI AGA - Fast sports cars. \*A1200 ONLY\*  
S93 REVELATIONS - One of the best hand drawn slideshows ever. Amazing attention to detail.  
S102-S105 (4 DISKS) WILD OF MANGA - The best Manga slideshows around. Great graphics and music. \*A1200 ONLY\*

## GAMES

G299 MEGABALL AGA - Superb arkanoid clone in 256 colours. A real quality game by any standard. \*A1200 ONLY\*  
G288 NUMERIX - Excellent board game for 1 or 2 players. A hybrid of Tetris, Dominos, and Scrabble.  
G273-274 (2 DISKS) STARBASS 13 - Sci Fi graphic adventure. Uses point and click interface used by such games like Monkey Island.  
G222 CHESS GAMES - 2 very well programmed chess games: GNU Chess \*NOT A500+\*, and Chess 2.0 (for all Amiga's). Includes 10 top Chess tips on how to play successful Chess.  
G280 BLACK DAWN - 3D perspective dungeon game with an Alien Breed scenario.  
G183 BOUNCE & BLAST - Very playable platform blasting game. Brilliant cartoon sprites.  
G200 FIGHTING WARRIORS - 1 or 2 player martial arts combat game. Large well animated characters with numerous moves including a couple of special moves.  
G205 TOP OF THE LEAGUE - Soccer management game.  
G210-211 (2 DISKS) TALISMAN - Huge icon driven graphic adventure. \*REQUIRES 2 MEGABYTES\*  
G212 FRUSTRATION - Text based adventure. Loads of depth.  
G224 OBLIVION - Fast moving defender clone.  
G226 MORIA V5.4 - Massive RPG, Dungeons and a town to explore. Hours of play.  
G229 GIGER TETRIS - Tetris with 256 colours. \*A1200 ONLY\*  
G230-291 (2 DISKS) GEORG GLAXO - Amazing platform game from Germany.  
G237 BACKGAMMON - Computer version of this board game. One or two players.  
G241 IMPERIAL WALKER - Take control of an X-Wing fighter and stop the Imperial Walkers from reaching the Allied HQ. 3D Game.  
G246 WIGGLE WORLD GIDDY - Amazing platform puzzle game similar to the budget Dizzy games.  
G299 HIGH OCTANE - Overhead racing game for 1 or 2 players. Masses of features and best graphics in a PD racing game.  
G168 THE HELLO - Good version of the board game. Computer player is a real tough customer.  
G276 THE GREAT ESCAPE OF BILLY BURGLAR - Help Billy escape from the spotlight.  
G68 INSIDERS CLUB - Stockmarket game. Better than it sounds. Very polished addictive game.  
G35 JAR - Crystal Castles clone. An old arcade game a bit like Pacman with raised platforms. 3D isometric. A real classic PD game.  
G182 TREASURE ISLAND - Treasure search game for youngsters.  
G266-267 (2 DISKS) EXORISM - Sinister graphic text adventure in a haunted house.  
G283-285 (3 DISKS) KLONDIKE DELUXE AGA - Fantastic card game. Each card shows a different 256 colour picture. Glamorous ladies \*A1200 ONLY\*  
G296-297 (2 DISKS) MOTOROLA INVADERS - Shoot-em-up for AGA. \*A1200 ONLY\*  
G295 A600 CRICKET - Cricket game.  
G256 SHANGHAI - Oriental tile board game.  
G257 DELUXE PACMAN - Great Pacman clone.  
G265 BONDING #13 - Boulder Clone at it's best. A game not to be missed.  
G268 SLAMBALL - Futuristic American football management game. Based on Speedball.  
G269-270 (2 DISKS) 18th HOLE - Golf game.  
G239 RAID II - Great looking shoot-em-up.  
G139 CROAK - Frogger clone. 2 player mode lets you race against a friend at the same time.  
G158 BRAIN BALL - Logic looking original puzzle game. Features great skill, so it's pretty tough.  
G240 BILLY THE DRAGON - Easy going cute blaster for kids.  
G196 CAG - Produces graphic adventure games, no programming knowledge required.  
G88 21 GAMES - Chinese Checker, Amigatron, Anagrams, Peg puzzle game, Tetris, puzzle game, Backgammon, Up and down, Deluxe Hamburger, Kamikaze chess, Egyptian run... And loads more...  
G304 DELUXE GALAGA - Galaxians clone. Super graphics and power ups. V.good. \*NOT A500\*  
G303 ORK ATTACK - Protect the castle walls from invasion. Loads of blood and guts in this one.  
G301 TURBO ICE HOCKEY - Ice Hockey game for 2 players. \*NOT A500\*  
G305 METAL MOTION - Operation Wolf style shoot-em-up. Good graphics. \*NOT A500\*  
G307 DARTS - Play darts against the computer or a friend. Normal rules and scoring applied.  
G294 FLEUCH V2 - Thrust clone. The classic C64 MEGA hit.  
G300 V CHESS 2.0 - Featured packed Chess game. Everything you could imagine and more. \*NOT A500\*  
G278 FRIDAY THE 13th PART X - Search the building for victims, but avoid the cops.  
G279 MUSGUE REVENGE - Become a Gangster.  
G306 QUACKERS - Cutesy platform game starring a Duck.  
G304 DELUXE GALAGA - Fabulous shoot-em-up. Amazing graphics. \*NOT A500\*  
G316 POLYMORF - Neat puzzle game.  
G317 HYPERDRIVER - The fastest Amiga game ever. One or two player space racing and reflex buster. Wow. \*NOT A500\*  
G314 A DAY AT THE RACES - Horse racing management game. Run your own stables. Buy/sell horses, train them and race them. Even put down the odd wager. \*NOT A500\*  
G315 UNSLAUGHT V1.0 - Good looking tough shoot-em-up. \*A1200 ONLY\*  
G312 SOLAR LORDS - 2 to 4 player space strategy game. Each play is aiming to rule the universe. Lie, cheat and fight your way to the top. Is there any other way? \*NOT A500\*  
G310 GOLF - The classic arcade game makes it's Amiga debut.  
G309 MOOSE DRIVER - One track demo of this great Super sprint style racing game. Full version only available from author. \*NOT A500\*

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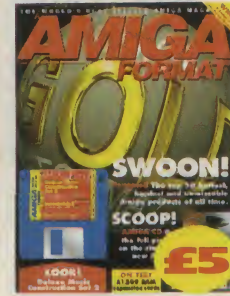
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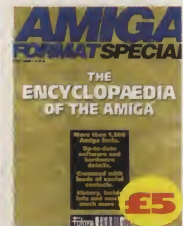
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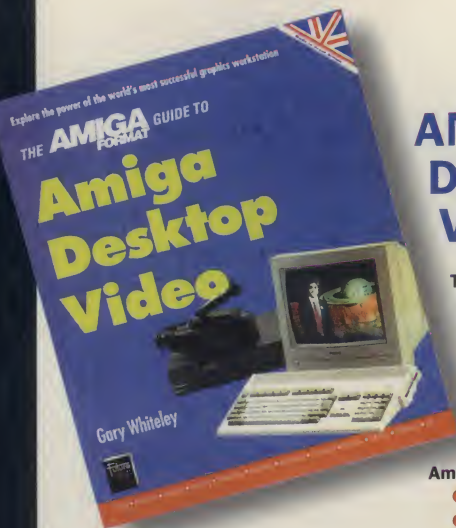
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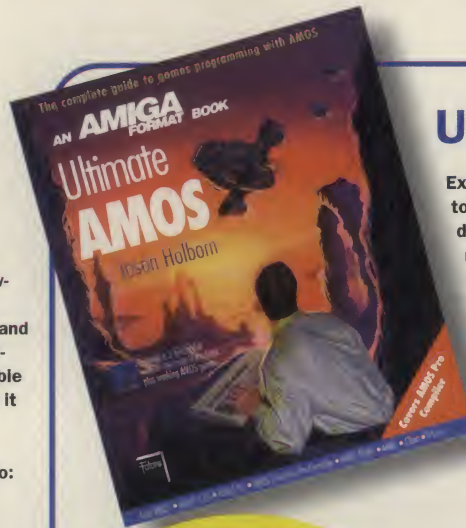
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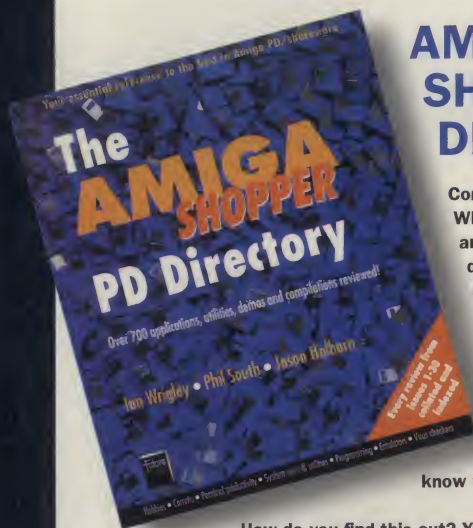
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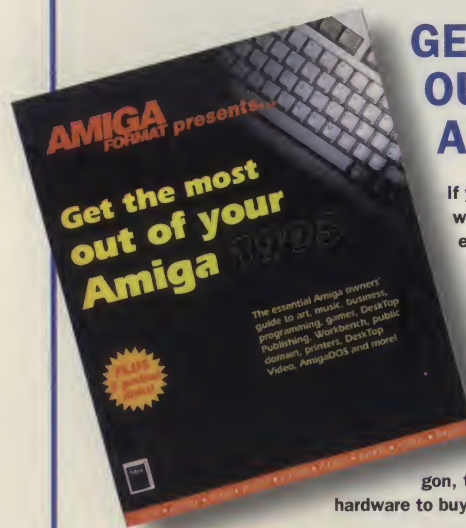
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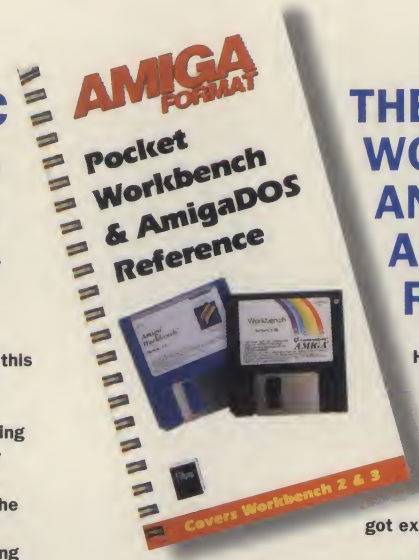
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- Explore all the compiler's features with the on-disk documentation
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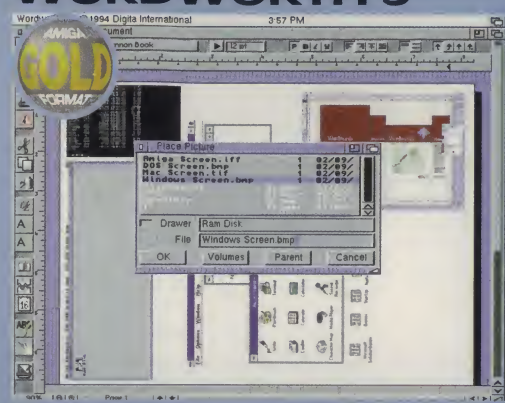
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If you were impressed by *Wordworth 2*, you'll be completely bowled over by its recently-released big brother *Wordworth 3*. The new version has several features that are totally new to Amiga word processing software. These include editable

pop-up gadgets, font-sensitive requesters and a user-editable tool bar - the main control panel - which can be arranged down the side or across the page. *Wordworth 3* (AF Gold 92%, Issue 59) is a prince among word processors.

save £50

Description	Wordworth 3
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AF price	£99.99
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## WORDSWORTH 2



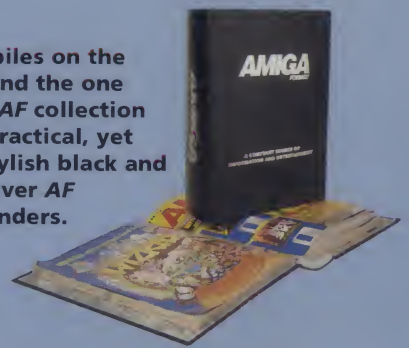
Although it has now been overtaken by *Wordworth 3*, this is still an excellent word processing program, especially at this price. *Wordworth 2* from Digita is powerful, fast and packed with features such as Intellifont which enables you to use fonts from 4 to 800 points in size, mail merging, a comprehensive dictionary and thesaurus, and an indexing system. Reviewed in AF41, *Wordworth 2* scored a golden 91

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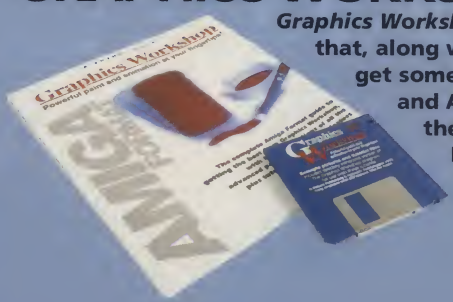


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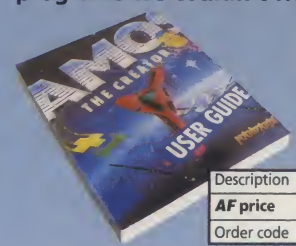
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Description	AMOS Manual
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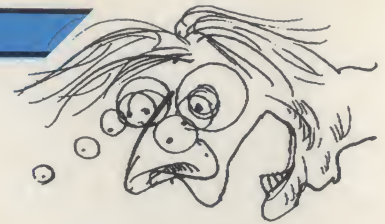




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# 280

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Herts  
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0992 625323

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# WorkBENCH

However big or small, or whatever they're about (as long as they're Amiga-related), your problems are our problems and we're here to solve them. Scribble down your woes and send them off to us at: Workbench, Amiga Format, 30 Monmouth St, Bath, Avon BA1 2BW.



Has your joypad already taken a beating? Indi Direct are now offering replacements.

## LIFE OF GAMES ON THE OCEAN WAVES

I am a seaman and three months ago I bought an Amiga CD<sup>32</sup> in Amsterdam. I have spent many happy hours with this machine, but now the joypad control button is damaged.

I don't know when I will be in Amsterdam again because the ship is running all around the world. Please advise me where I can buy a joypad button or a complete joypad.

*Roman Galuszewski, at sea*

## IMAGINE THAT

Wow! What a Coverdisk that *Imagine 2* was. Most excellent! I've been using it practically night and day since I managed to get my hands on it, but even with this amount of experimentation, there are some things I just can't grasp, so I was hoping you could give me some advice.

Is it possible to load an *Imagine* render (rendered in HAM) into *DPaint IV*? If so, what file format should I select within *Imagine* to make this possible? I only have 1Mb of RAM and would like to assemble rendered objects in *DPaint*.

Finally, would it be possible to give a complete run through of all the gadgets in the Object Attributes requester including all the buttons, such as Filter, Skinniness and Index Of Refraction because I'm having trouble with mirrored or reflective surfaces. Could you suggest a Chrome Attribute that could help me?

*Andrew Knight, Devon*

To load *Imagine* HAM renders into *DPaint* choose *ILBM-12bit* and *HAM* in the rendering preferences. You can render to *HAM8* mode in *Imagine 3.0* if you choose to upgrade.

The *Imagine* tutorials come to a close this issue, so check that we haven't covered what you want to know in a previous issue. If not it will have to be questions through *Workbench*. A decent chrome attribute is:

It is likely that the contacts in your joypad are broken, probably just from overuse. You can buy a replacement via mail order from Indi Direct. This replacement pad also has auto fire and a slow motion feature and costs a reasonable £14.99. You can contact them on 0543 419999 or at 1 Ringway Industrial Estate, Eastern Avenue, Lichfield, Staffordshire WS13 7SF, England.

## NO WANDS PLEASE

I recently purchased an Amiga 1200 and I am very impressed with its many features and its performance. The Amiga was bought basically for my wife and I to improve our *Scrabble* playing (we have bought the US Gold game of *Scrabble* with which we are very pleased).

My reason for writing is that I also have a Canon Starwriter 80 which I use for all my correspondence and records. As you will be aware, this incorporates a bubblejet printer which is excellent. Is there any way that I can download from the Amiga to print on the Canon? I have an IBM conversion disk which enables me to pass on and receive data from friends and colleagues with IBM computers which I think could be of use.

Knowing of your similar sense of humour to my own I will forestall your suggestion that I should wave my magic wand!

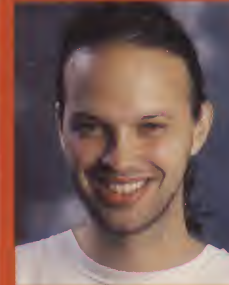
*Keith Churcher, Magic Circle, Reading*

Continued overleaf ➔



Colour: 114,114,143  
Reflect: 210,210,210  
Filter: 0,0,0  
Specular: 255,255,255  
Dither: 0  
Hard: 190  
Rough: 0  
Shine: 0  
Index: 1.0

## IF YOU HAVE A QUERY...



Nick Veitch

At *Amiga Format* we aim to answer as many questions as possibly, and hopefully to sort out all your problems. Of course there are always more questions than answers, so we have to prioritise queries according to the following factors:

- **Frequency.** If a lot of people seem to be having problems with their Supersonic KY3000 printers then we will print one letter and the definitive answer, encompassing all the most frequently posed problems.
- **Difficulty.** If the problem is actually something which only someone with some insider technical knowledge would be able to solve, it is more likely to be answered in these pages than a problem which arises simply because you haven't read the necessary documentation.
- **Impact.** Quite simply, a question which involves you not being able to use your machine or some peripheral or software will be given priority over a difficulty which is little more than a slight inconvenience.

Unlike some magazines we won't just concentrate on the areas of expertise we are most familiar with, we will take on any problem (as long as there is an Amiga involved). We have even enlisted the help of Commodore's Chief Engineer for those particularly tricky questions. As you will appreciate, we do get a lot of questions. If you want to get yours noticed, here are a few tips:

### DO

- Be concise.
- Detail the actual problem as best you can.
- Where applicable, describe the sequence of events that caused the problem.
- Give details of the equipment you are using (including which version of *Workbench* and which model of Amiga you have).
- Make sure your question is relevant and wouldn't be more easily solved by the dealer from whom you bought the goods.

### DON'T

- Spend three pages telling us about your Aunt Ethel and only then explain your problem.
- Write in with questions such as 'I added a hard drive to my machine and it doesn't work. What can I do?' (Which machine? Which drive?)
- Send an SAE expecting a personal reply. The chances are extremely slim.

Please bear these points in mind and remember that we are trying our best to help you.

WORKBENCH - HINTS, TIPS AND HELP  
JULY 1994



Well, you're going to like this - not a lot - but you'll like it. Firstly, unlike the Starwriter 85 and 95, you cannot connect the Starwriter 85 to a computer through a standard printer port. The good news is that you have an IBM conversion disk. I'm not sure what form this takes, but it would seem likely that you can also use this process to transfer Amiga files and print them out.

The A1200 is equipped with a system called *CrossDOS* which enables it to read and write PC disks. All you have to do is say the magic words and save out your files on a PC disk, and use the same conversion program.

Again, I don't know if this conversion program will handle anything other than straight text.

Remember that the Amiga can redirect all printing to a file, using the *CMD* program (see your Workbench manual). This file could then be saved on to a PC disk and transferred using your conversion program.

One final word of warning; try not to sprinkle too much pixie dust about, as it damages drives.

### A500 QUESTIONS AND ANSWERS

I own an Amiga 500+ and have a few simple questions I would like you to answer:

**1** I use my Amiga for games, graphics and DTP. How much would a side board accelerator such as the Supra Turbo 28 improve the performance of this type of software, and is it good value for money at £130?

**2** Can you tell me what OCR software is when related to using scanners?

**3** What hardware do I need to enable me to use video titling software?

**4** Have companies stopped producing A500 and A500+ hardware? There seems to be a very small amount of it reviewed in your magazine.

*J Blair, London*

**1** An accelerator such as the Supra Turbo 28 would improve the performance slightly. Theoretically, your machine would be running twice as fast, but because a lot of the tasks are undertaken by the custom chips (which are not affected by a processor accelerator) you will only see marginal benefits. I think you would be better off saving up for an A1200.

**2** OCR stands for Optical Character Recognition. It is a means of turning scanned text pages back into a text document, to save you having to type it in again. See the scanners feature in this issue on page 88.

**3** None. You could title videos just using *Deluxe Paint*. If you want to overlay your titles directly on to a video image, you will need a device known as a genlock. There are plenty advertised in the pages of this magazine - exactly what features you get depend on the model.

**4** There has been a downturn in A500 hardware. If you think about it, it would be a little limiting for companies to develop new hardware for a machine which is no longer being produced. Some hardware such as printers, samplers, genlocks, digitisers and so on, may still work on the A500, it's just that they're not designed specifically with it in mind.

# To the point...

**Q** Is there a program I can use to design my own fonts?

**A** If you are talking about bitmap fonts, there are several PD programs available. The best system though is *Personal Fonts Maker* from Cloanto. For scaleable fonts, you want to get hold of *Typesmith* reviewed in issue 56. Both programs are available from Meridian on 081-543 3500.

**Q** What is the RAD device?

**A** The RAD disk is a recoverable RAM drive. In operation it is similar to the RAM disk, apart from three things. Firstly, it has a fixed size - it will not expand to use up available memory. Secondly, it is usually configured to behave exactly like a floppy disk. This means that you can format and duplicate it in exactly the same way as a floppy.

Perhaps most importantly, the RAD device is recoverable. After a soft reset, you will find that the RAD device is still there and all of its

contents are still intact. This means that you can even boot-up from a RAD disk.

**Q** What is a *NoiseTracker* clone?

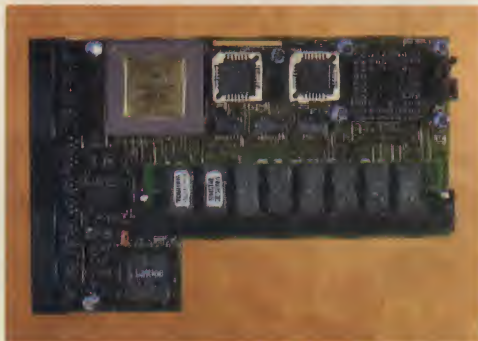
**A** *NoiseTracker* is a very old music program for the Amiga. It uses standard Amiga samples which can be simply put together to make a tune. It was very popular because tunes were constructed in an easy way - you didn't have to know anything about music.

Probably the best known *NoiseTracker* clone is *OctaMED* - which will be on AF's Coverdisk next month, so make sure you get a copy!

**Q** What is a mouse-switcher?

**A** A mouse-switcher is a simple device which plugs into the mouseport of the Amiga. You then plug a mouse and a joystick into this device and it switches between whichever is in use. Basically, it saves you from having to swap them all around when playing with two joysticks.

### COMPACT DISCS AND ACCELERATORS



Accelerators such as M-Tec speed up your machine, but what about your memory requirements?

I recently purchased an M-TEC T1230/28 accelerator for my A1200, which is fitted with a 68030 CPU with an MMU. My financial status doesn't quite stretch to the extra hundred quid for another 4Mb of memory and so, while flipping through some of my older *Amiga Formats*, I came across *GigaMem*, the virtual memory program. The number provided - 0753 686000 - was incorrect. Could you give me the correct number, or suggest any other similar programs which are just as good.

Also in issue 59 I noticed this CD<sup>32</sup> connection kit, and although I have been waiting for something like this for some time I was a bit disappointed with the transfer time of approx 10K a second. Now that somebody has released one, do you think it is likely that another company might supersede it with a more advanced and faster version?

*Stuart Barker, Cleveland*

*GigaMem* will work with the M-Tec card and is available from Meridian on 081-543 3500. It used to be distributed by HB Marketing, who unfortunately went bust. As regards the CD<sup>32</sup> connector, the difficulty is that such devices work via the serial port.

which can only reliably handle data transfer at relatively slow speeds. You would be better off waiting for the SX1 module (which will apparently have a parallel port) and using *ParNet*.

### ALL FULL UP

I have a 1Mb Amiga 500 with Workbench v1.3, and I am having problems with your April issue *ProVector 2.1* Coverdisk. Having followed all the de-archiving instructions, the program wouldn't run because the Arp library was missing.

In the May issue you suggested copying the Arp library across to the Workbench disk. I have tried this, and each time a window pops-up and tells me that the Workbench is full.

I have deleted the empty drawer, the trashcan and trashcan info, but to no avail - my Workbench is still full. Please help, I have a program I desperately want to run, but cannot. Any advice would be most appreciated.

*Phil Deed, Cheshire*

You can remove some of the utilities on your disk that you don't use. Things like the calculator, notepad and so on, are probably not much use to you. Ditch them, copy across the Arp library and all your problems will be solved.

### IS THERE ANYBODY OUT THERE?

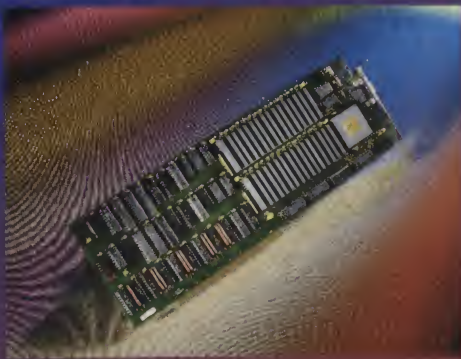
I have designed a set of pictures which can be clipped to design and print scenarios for the Space Hulk board game. Basically, it is a set of IFF files which are cut out as brushes and put together to form different layouts. Obviously, I am only able to do this via *DPaint*.

What I would like to do is to be able to cut and paste them by use of a mouse click as this would speed up the whole process.

I am totally inexperienced at programming. Do you know of any PD program available that would enable me to do this. Alternatively, could you put me in touch with prospective program-



## GETTING BETTER PICTURES



Amiga 24-bit graphics cards vary greatly in price and quality – basically you get what you pay for.

**1** I've been thinking about buying a 24-bit graphic card for my Amiga 4000/040 with 10Mb RAM and a 120Mb hard drive. Please tell me which you consider to be the best card.

**2** I just love to render in *Imagine 2.0* and *Real 3D version 4*. Will a graphics card have any effect on the rendering time?

**3** After reading your test on *Lightwave*, I was completely stunned! This is guaranteed to be the next add-on in my collection.

But (there is always a but, isn't there?), can *Lightwave* run without the Toaster? In your review, you said that if I didn't have Video Toaster I can erase 95 per cent of *Lightwave*. Does that mean you have to buy the whole package when you only get to use five per cent of the program?

Mixalot, Norway

**1** If all you want to do is display static pictures, it doesn't really matter which card you choose to buy. The Retina card is pretty good and quite cheap, try The Amiga Centre Scotland on 0896 870583.

**2** No. Using a graphics card will make no difference to the rendering time. (In fact, it may make it longer, because you will want to render in true 24-bit.)

**3** *Lightwave* has been unbundled from the Toaster package. See this issue's news pages for more details.

mers who would be interested in assisting. My ultimate aim is to perfect the program and put it on to the Public Domain.

Peter Wood, Isle of Wight

I haven't come across such a thing, but I'm sure if such a thing exists, the massed hordes of the *Amiga Format* readership will write in to let you (and me) know.

## TEACHING AN OLD DOG NEW TRICKS

Having bought an Amiga, and assuming that the instruction books would be written in a simple language (for new owners like me), I find this is not the case. Fit leads, use the mouse, play simple games, do simple things, turn it off and that's about all I know, apart from how to go slowly mad.

The instruction book does not seem to cater for people who have never used a computer before. So, as you seem to be the people who know everything about this machine, please tell me where I can get any books for idiots. I've gone through the Basically Amiga PD disks, but even they do not give a lot of information on some things which I need to know. The fact that I can send you this letter using *Text Engine* means that I

am not a complete moron, but swapping files, requesters that say Argument, and that type of thing, means that I cannot really use this machine. Perhaps the saying 'you can't teach an old dog new tricks' is correct. I'm 45 and just cannot get to grips with this Amiga.

Mr L Nash, Bath

There are a lot of people like you, and we are here to help. We try to cater for all Amiga readers, but if all of the magazine was at a really basic level, people who know the simple stuff would stop reading.

I hope you have been reading the Workbench tutorials in the magazine. You can also buy informative books, such as *Get The Most Out Of Your Amiga* (see page 138), or the BSB titles such as the *Insiders Guide* series. Our own video introduction to the A1200 will also be a big help to you (see the promotional card with this issue) and there are also two *AF* Beginners' Specials (see page 136).

It may be worth seeing if there are any Amiga clubs in your area. Stick with it, it gets better.

## MUSIC PLEASE

I'm having a bit of a problem with *Music-X 1.1*. (*Amiga Format* Coverdisk 58a) on my A1200. Having decompressed it, I tried to create a buffer

according to the instructions, but I couldn't. In fact, the screen I get when I select Information in Workbench is totally different to the one shown in your magazine.

There are only two icons – Save and Cancel – as opposed to four in the *AF* screen. Also there isn't a Tool types window, only a Default tool window in which it says SYS: System/DiskCopy. It also seems to think that *Music-X* is a volume, and not a tool as shown in *AF*. Please help!

Tom Proctor, Bristol

You are clicking on the disk's icon, not the program's icon. Double-click on the disk icon and a window will open. Inside the window, you will find the icon for the program itself.

## BUYING ADVICE



For ambitious A500 owners, their machine may be too limiting, but adding extra RAM is not always the answer.

Please can you help me as I do not know much about computers. My son has an A500 with Workbench 1.3 and a 512K memory upgrade giving 1Mb, but he tells me he wants more memory.

I am not working, therefore I cannot afford to buy a new computer, so he has asked for the RAM unit with 2Mb fitted for £129.99 from Evesham Micros on page 124 of *Amiga Format's* May issue.

What I want to know is will it work all right with his computer? He also wants Workbench 2 or 3. Where can I get it from and how much will it cost? Should he have the extra power supply for the RAM unit too?

MJ Oliver, Dorset

I think you and your son would be a lot better off saving up for an A1200. It comes with plenty of memory (2Mb) and Workbench 3. It will cost you another £200 to get 2Mb RAM and Workbench 2 on your present machine, so in the long run you'll be saving money.

## DRIVE WORRIES

I have been having a few problems with my new hard drive. I have an A1200 and the hard drive was fitted by Indi and was installed using the Microbotics program supplied.

First, it doesn't seem to want to boot-up when I switch on; it just spins up and then the insert disk screen appears. The only way I can get it to boot up is to hold down both mouse buttons and click on boot.

Also, *HistoryLine 1914-18* won't install properly. It installs but when you load it the graphics are

Continued overleaf →

## JARGON BUSTERS

**Buffer** – A memory cache used by the computer to regulate and speed up access times with storage devices such as hard and floppy drives.

**FPS** – Frames Per Second. This is a measurement of how fast an animation plays. Traditionally, animated films run at 24fps and video at 25fps. A speed of at least 20fps is needed in order to fool the human brain into thinking it is seeing real motion rather than just a series of still frames.

**FPU** – A Floating Point Unit, or maths co-processor, speeds up many software programs. It works by intercepting mathematical operations on their way to the CPU and doing them itself. Since it is optimised for this sort of work the result can be a fourfold speed increase, depending on the application you are using.

**HAM** – Hold And Modify. This is a software kludge, which enabled pre-AGA machines to display 4,096 colours on screen at once.

**RGB** – This is a video signal format consisting of separate signals for Red, Green and Blue, from which it gets its name. This is the best signal for displaying images on a monitor, because there is no chance of the signals interfering with each other. Because the monitor actually needs these three signals to drive the guns in the tube, any system which uses less than three signals for the picture information is a compromise.

**SCSI** – Small Computer Systems Interface. This is a popular interface standard used on the Amiga, PC and Mac. It enables the addition of many devices, but is used mostly for mass storage devices such as hard disks and tapestreamers.

WORKBENCH - HINTS, TIPS AND HELP  
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145



distorted. It works with no problems from floppy, but not from Workbench.

*Tom Billyard, Worcestershire*

Firstly, you may have a drive which takes a while to initialise itself. This means that it won't boot up initially, but it will probably work if you turn your machine on, leave it for about a minute and then do a soft reset (with the Amiga keys).

Your second problem sounds like that old favourite - the Max Transfer Rate. You can adjust this by running *HDTtoolbox*. If you select Partition, choose Advanced Options and press Change, a screen will appear with the Max Transfer Rate gadget. Just make this (hex) number smaller, deleting the first F for instance, and continue to make it smaller until it works.

## IT ALL ADDS UP



Is FMV essential to CD-ROM? See below and check out David Pleasance's comments on page 169.

I've got an A1200, 80Mb Seagate hard disk and a PC1208 4Mb expansion. I was hoping to add a CD-ROM drive to all of this, but in your CD-ROM article in *AF59* it says that you use the expansion under the computer. This is already being used by the memory expansion, therefore is it possible to connect the memory to the CD drive through a port of some kind? If this is not possible, please explain why.

Also, I was planning on buying an A1230 to speed up my Amiga because it's too slow at the moment. Will it be possible to put this in (obviously getting rid of the memory first).

About the CD drive - I'm not too bothered about FMV. Is it just me or won't it be annoying to change the CDs halfway through a film? 74 minutes isn't long enough for full films, is it?

*M S Sony, Kent*

The proposed CD-ROM expansion for the A1200 does not have a throughport. It does occupy the trapdoor slot and you will not be able to put anything else in this expansion. However, you will be able to add a SIMM module to the board to increase your RAM capacity. You can put in an A1230 accelerator card, but not at the same time as your existing expansion or the CD-ROM unit.

Yes, you do have to change discs halfway through. If you get annoyed at having a small break in the middle of the film, I can only imagine that you must miss out on a lot of films on TV. ☹

# In-depth explanation MONITORS



Dual scan monitors such as Commodore's 1942 have a limited frequency range, and thus are a cheaper buy.

**1** The output from your Amiga can be displayed on three different types of display device - the common domestic television (you'll need a TV modulator if you own either an A2000 or an A500), a composite video monitor, or best of all, an RGB monitor.

RGB monitors are considerably better than composite monitors because the output from your Amiga is split into three separate signals (red, green and blue), whereas a composite signal is a composite (mix) of all three.

**2** If your finances can't quite stretch to the cost of a monitor, but you're lucky enough to own a television capable of accepting a video signal from a Euro SCART connector, get yourself an Amiga SCART lead. Most SCART-equipped televisions will actually accept an RGB signal through the SCART connector resulting in a sharper picture.

**3** By far the most common type of Amiga RGB monitor is the single scan monitor (Commodore's own 1084, for example). Single scan monitors are a little long in the tooth these days, but they still provide a cheap and cheerful method of getting a good quality display without having to spend too much money.

The only real disadvantage with single scan monitors is that - as their name suggests - they can only handle a single, fixed scan rate (15KHz). Unless you want to use a flicker fixer card or the DBL (double) screen modes offered by the AGA chipset, however, a single scan monitor should suffice.

**4** If you work with a lot of programs that open interlaced screen modes, then a dual scan (the 1942 monitor, for example) or multisync is a much better bet.

Dual scans are cheaper because they have a more limited frequency range. These operate in only two frequencies - for example, a monitor such as the Commodore 1942 operates in 15KHz and 31KHz, or the Microvitec 1438 in 15KHz and 40KHz. These two frequencies are more than adequate for all current Amiga screen modes including the high resolution de-interlaced DBL (double) screen modes available on the A1200 and A4000.

**5** It is possible to use a cheap VGA monitor on the Amiga if you own either an A1200 or an A4000. Because of the very limited frequency range of a VGA monitor, however, you cannot display standard 15KHz Amiga screen modes unless the application can either be mode promoted, or it will allow you to select its default screen mode from the Workbench display database. This only applies to programs that run through *Intuition*. However, games, for example, hit the hardware directly and cannot have their screen modes modified.

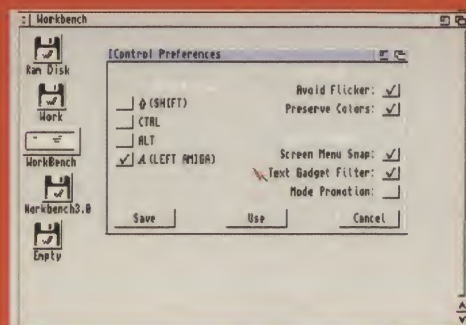
**6** Mode promotion is a new feature of Workbench 3.0 that has been specifically designed to make it easier to use pre-AGA software on higher rate, non-interlaced monitors. If the application attempts to open a standard 15KHz screen, the mode promoter steps in and forces the program to open in a higher rate screen mode. You can turn mode promotion on by selecting it from the *IPrefs* preferences program.

**7** In order to use a multisync, VGA, or dual sync monitor with the Amiga, you'll need to invest in an adaptor that is manufactured by Commodore (part no. 39068201). This connects between the 15-pin D connector used on these types of monitor and the Amiga's own 23-pin D plug. All Commodore multisyncs and dual sync monitors come with this adaptor, but you will have to buy it separately if you buy a monitor which isn't from Commodore.

**8** The quality of all televisions and monitors can vary quite substantially between different monitors of the same make and model. Television engineers quote an acceptable variation in picture quality of about 10 per cent either way, which means that you could end up with a monitor that is either 10 per cent better than most or 10 per cent worse!

**9** The most common problems with both televisions and monitors are purity (variable brightness levels producing blotches on the display), convergence (colour guns are not lined up correctly producing ghosting), pin cushioning (the edges of the display warp inwards) and striations (vertical lines caused by time base problems).

If your new television or monitor has an unacceptable level of any of these problems, you should demand a replacement from your supplier.



Switching on Workbench's Mode Promotion feature will force all screens to be displayed in the higher rate DBL (double) scan modes.







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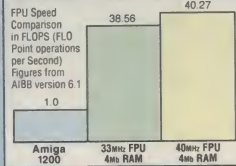
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# PERSONAL PAINT

**Nick Veitch sketches out the basics of getting started with Cloanto's *Personal Paint*, the new paint package in Commodore's A1200 bundle.**

## Part 1

In the beginning, it was sticks and berry juice on the cave walls. But mankind has progressed quite a bit since then, and now our art tends to be generated by using slightly more advanced technology. There are acrylic paints, synthetic canvases and now in the age of computers there's painting with pure light.

That's all very well, but the techniques of art have changed. Computer art has made the nature of art itself both different and more accessible. This means that there is a learning curve both for experienced artists who have never used a computer and complete novices, who have never tried their hand at art.

Whichever category you fall into, we hope you will find this tutorial, and the ones which follow, informative and useful.

### PICK A COLOUR

The first crucial difference between art on the Amiga and more traditional methods is that with the Amiga you are effectively painting with light. This means that all your experience with mixing

### CHOOSING YOUR DISPLAY MODE

The appearance of your artwork will depend greatly on the screen mode it was drawn in. Here's how to get the right one.

**The display mode is chosen using Workbench's display database. You can choose Pal or NTSC, Hires, Interlace and a whole host of other screen modes from here.**

**The Overscan area (the extra bits at the sides and top and bottom of the picture) can be specified here.**

**If an image is larger than the screen, Autoscroll scrolls the screen area when you reach the edge.**

**The scroll bar is here because there are usually more screen modes than there is room for on this window.**

**Your choices will effect the screen resolution (shown in this box). You can specify an image larger than the display size by entering values into the lower boxes.**

**Clicking on these buttons reverses the numbers, effectively switching from portrait to landscape.**

**This Scroll Bar sets the number of colours available.**

**Turn off blitter operations, which won't work if a 24-bit graphics card is fitted.**

paint colours and so on is out the window. The Amiga-generated picture on a TV or monitor is made up of three light components: red, green and blue (RGB). These combine to give white. Any colour you display on a screen is therefore made up of different levels of red, green and blue light, or to phrase it in computerspeak, each colour has a red, green and blue component.

These components combine to give the desired colour when displayed, so colours in an RGB system are known as Additive Colours.

This is almost the complete reverse of traditional paints. They work by absorbing some components of light and reflecting others. Because they effectively remove components from light, they are known as Subtractive Colours.

The colours produced are not entirely dissimilar, but it is important for you to grasp this basic difference because it could well effect the results you obtain.

### FINE TUNING THE COLOUR PALETTE

If your whole palette looks a bit green, too dark or it's lacking in contrast, you can change the whole lot at a stroke.

**This slider adjusts the colour saturation across the whole palette.**

**These sliders just affect the individual RGB components of all the colours.**

**This slider adjusts the brightness across the entire palette and is the equivalent of moving all three RGB sliders up or down.**

**The contrast setting will increase (or decrease) the dynamic range of the colours in the palette.**



This image shows how you can alternate colours in a crosshatch pattern to give the impression of there being more colours on screen than there actually are.

The image above shows what can be obtained with just five colours – there is a light red and a light green made from the pure red and grey (or pure green and grey) and a murky yellow made, believe it or not, from pure red and green.

The point of this demonstration is that it shows you can often make do with fewer colours (if you are designing Icons for example) and also that sometimes you may get undesired results from combinations of colours.



# NT TUTORIAL

## EDITING THE COLOUR PALETTE

An at-a-glance guide to how you can set up and use the *Personal Paint* Colour Palette.

The RGB sliders determine the colour of the currently selected palette position, with up to 16.78 million combinations.

The HSV sliders can be used to select a colour instead of the RGB sliders if you desire.

This button exchanges the colour selected with the next colour clicked on in the palette bar.

This button undoes the last change made.

This button will reset all the colours to their original values.

The palette displays all the current colours available.

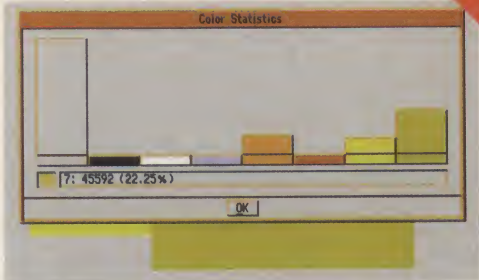
Use this button to copy the current colour to the position next clicked on in the palette bar.

This shows the current colour for reference.

These two buttons sort the palette in order of increasing or decreasing brightness.

These two buttons create a graduated range between the two selected colours. The first uses the RGB system, and the second uses the HSV system.

Use this button to hide the requester, so you can see what's underneath.



## MIX AND MATCH

Something to be aware of right from the start of your experiments with paint packages is that problems can arise when you combine two separate images together. More likely than not the two images will have different palettes which can be extremely annoying, especially when one or other of the images doesn't use very many colours on that palette.

However, it's easy enough to check an image's colour usage by using the Colour>Statistics option from the *Personal Paint* menu. This particularly useful function counts all of the pixels that make up the image on your screen and then displays a bar graph which shows the percentage usage of each colour.

You can merge the palettes of two images or brushes using the Merge option in the *Personal Paint* Colour menu. This useful operation works out which colours are used the least in both of the images and attempts, as far as possible, to remap all the colours to keep the colours used in both images the same.

## REFRESH YOUR PALETTE

Deciding how many colours you are going to use is important. It is no good starting off with 16 colours and then deciding that you really need 32 because you will quickly lose control of your idea and end up with an effect you don't want. It's always worth taking time to plan your artwork before you boot up your paint package.

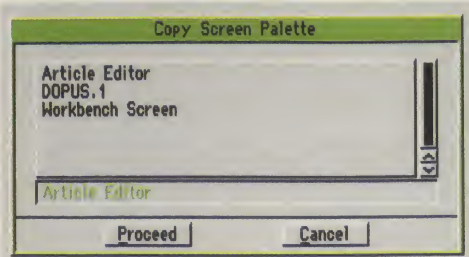
Of course, you can always change the palette you have created using the palette edit selection from the menu. As we discussed before, the values are entered using red, green and blue sliders, which give ranges of 0 to 255. This gives a total colour permutation of 256 x 256 x 256 which equals 16.78 million different colours.

In practice, the human eye cannot distinguish between that number of shades, so 16.78 million is more than enough to be getting on with.

In *Personal Paint* you'll also notice that there are three more sliders at the bottom. These are marked H, S and V and can also be used to select the colour required. These use a different colour model. The top slider controls the Hue, or wavelength of the colour; the middle one controls the Saturation, or how strong the colour is; and the

third slider controls the Volume or overall brightness of the component.

You should also check out the special controls in the palette requester, which can be used to create a range of shades between two existing colours. It is a good idea to fix the palette before you start.



A palette can be grabbed from any program that's running which is useful for making and matching icons.

Loading in brushes created with a different palette can have unpredictable results. Fortunately you can use the Merge option in *Personal Paint*'s Colour menu to help avoid results such as this.



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# LIGHTING EFFECTS

**Brian Larkman concludes his series of *Imagine* tutorials by casting some light on one of the ray-tracing program's most dramatic and powerful effects...**



**Y**ou may be wondering why it has taken so long for us to deal with lighting in this series of tutorials. The trouble is that although realistic lighting effects are possible using *Imagine*, they are difficult to set up and they can take a long time to experiment with – especially if you need to create shadows – because the rendering times are very long.

At first sight *Imagine's* lights seem very limited by modern standards. Three light types are offered: Spherical, which casts light in all directions, Cylindrical, which casts a narrow spot in one direction, and Conical, which also throws a beam in one direction, but spreads it like a torch. All three types can be set to cast shadows or not, and

the intensity can be set to diminish with distance. They can also be set to any colour. And that's it!

Next month's tutorial will be about... No, only joking. As you might expect there are a number of tricks that can be used to improve the look of your image and we'll examine some of them here.

Most of the techniques are fairly simple and the scenes are mostly indoors because that is where the greatest degree of subtlety is required to simulate man-made lighting set-ups. Outside, the simple combination of a high 'sun' and perhaps some fill-in close-to is usually enough.

Anyway, if you can master these interior effects, everything else is easy although the atmospheric effects of light are difficult to achieve in a

program that does not support sophisticated light diffusion effects.

*Imagine's* lights are always single point sources. This means that shadows are always hard-edged, unlike real shadows where the edges become progressively softer the further away they are from the light source.

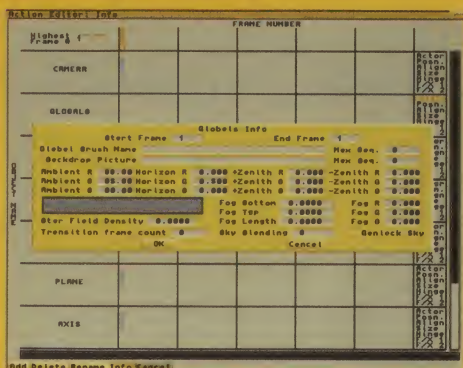
To make up for the hard edges, *Imagine* allows any object to be made of fog which is very useful for bulbs and other sources of light that you want to be visible. *Imagine* also enables the user to map bitmaps on to any object. As well as normal colour wraps the image map can represent degrees of transparency, allowing varying degrees of light to pass through.

## BASIC LIGHTING SET-UP



Everything that our eyes perceive is visible because light from some source has struck that object and bounced off in every direction, some of it into our eyes. To make an object visible in an Amiga model the same thing must happen.

## AMBIENT LIGHTING

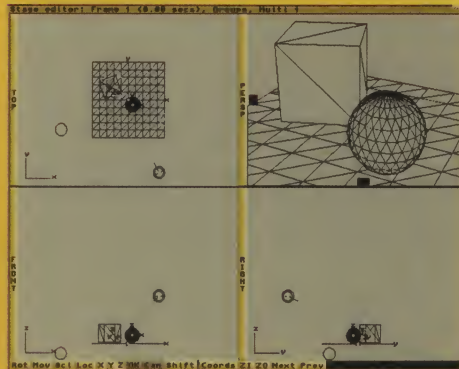


*Imagine's* ambient light source simulates natural light and is controlled from the Global Time-Line

in the Action Editor. A setting of 50-80 for each of the red, green and blue sliders gives a low level of this background light, but no shadows are cast and the whole scene is extremely flat and dark.

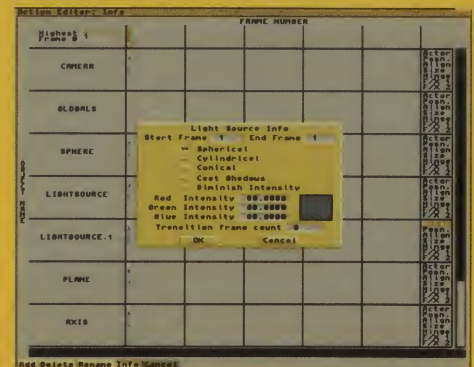
In practice the Ambient colour is best set after the rest of the lights have been added, to decrease contrast and give a little detail in the shadow areas. Several other lighting-related parameters can be set in the Global Time-Line such as Background and Fog Colour.

## SETTING THE STAGE LIGHTING



If you want the objects to have reasonable shading and moderate contrast, but retain a daylight effect, a spherical light should be placed high above the scene, perhaps 2 to 10 times the camera-to-central-object distance. To place a light in the Stage Editor, select Object/Add/Light Source and a light object (a circle with a control point at its centre) is placed at the centre of the scene. This can be Picked and Moved like any other object. If you set the light to cast shadows (see Setting Light Info) they look better if the light is positioned above the camera and to one side.

## SETTING LIGHT INFO



Some of the sun's natural light bouncing from objects illuminates other objects before it gets to our eyes. To simulate this effect, place a second, duller, non-shadow-casting light below the object and on the opposite side of the camera to the main 'sun' light. Light parameters like type, colour, shadows and diminished intensity are controlled from each light's Time-Line in the Action Editor. To use this:

- Save Changes in the Stage Editor and move to the Action Editor.

- Find the required Lightsource (the first, main, 'sun' light is called Lightsource, the second one added will be called Lightsource.1)

- Make sure the Info button is selected on the user strip and click on the red (Actor) Time-Line. This will display the Lightsource Info requester.

In this example, notice that the light colour has been set to 80 each for R,G and B. This reduces the brightness of the light to give the 'fill-in' effect. Cast Shadows should not be selected. For the main Sun, RG and B should remain at 255 each and Cast Shadows should be selected.



## UP-LIGHTER EXPERIMENTS

### SIMPLE SPHERICAL LIGHT: DIMINISHED INTENSITY OFF



Here's a simple wall 'up-lighter' effect. If you place a simple Spherical light close to a wall, its illumination diminishes very gradually with distance. Often - when other lights are having an effect on the scene as well - this effect is too gradual to be visible.

### SIMPLE SPHERICAL LIGHT: DIMINISHED INTENSITY ON



If the Diminished Intensity button is selected (box has cross in it), the light behaves quite differently. In the central region it illuminates evenly but at the edges the intensity diminishes rapidly. This effect is much more visible in renders with other light sources, though it would be better if there was more control over it. In this tutorial, Diminished Intensity has been used for all examples except where stated otherwise.

### SIMPLE CONICAL LIGHT: NO SHADOWS



The simplest way to get an up-lighting effect is to place a Conical light close to the wall with its Y axis pointing almost parallel with the wall. Cylindrical and Conical lights are quite similar. The length is set by the Y size on the size sub-row of the light in the Action Editor. For a Cylindrical light, this can be set to a very large number to ensure it reaches everything you point it at (assuming you want a spotlight or beam). The radius of the Cylindrical light and the radius of the end of the Conical light (the wide end) are set by the X axis.

### CYLINDER LIGHT LASER EFFECT

Laser Beam effects can be produced using a Cylindrical light, but the beam itself does not show unless you make it pass along a semi-transparent or fog object. In this case two cylinders are used, one with a very low Fog Length



(5.0) and the other with a higher length (50.0). More on how this works below.

### LIGHT BULB OBJECTS



The direction a light is pointing is shown by a thin line pointing from the on-screen icon. This is often difficult to see and does not grow bigger when you zoom in. For this reason it is often better to make an object cast light - its Y axis is quite obvious and grows with zooming. The trouble is it's then visible. But is that so bad? Most domestic light sources are visible, so why not make a bulb object that illuminates what is around it?

If you look carefully at a bright light bulb you will find that you cannot see the glass of the bulb, just its glare. In this case the glass part of the bulb is made a fog object (while setting its Attributes in the Detail Editor). All you need to do is set the Fog Length to about the diameter of the object and do a test render. To make it less dense increase the Fog Length, to make it more dense decrease it.

### WATERY SUN



Although it's possible to place a light within global fog to get a watery sun effect, it's much easier to make the sky a vertical plane object behind your scene and then place a small fog sphere close to it to get this sort of graduated sky effect.

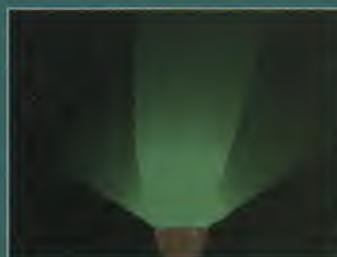
### UP-LIGHTER: SINGLE SPHERICAL LIGHT WITH SHADOWS

As we have seen, the simplest way to get the up-lighting effect is to place a Conical light close to the wall with its Y axis pointing almost parallel with the wall. The trouble is, as with this image, the edges of the light are very hard right to the top whereas a real light would become diffuse at the edges. One possible cure might be to place the light casting the shadows inside the



shade. Obviously here the result is the same because we have only used one light - and worse, by using shadows the rendering time increases greatly.

### UP-LIGHTER: MULTIPLE SPHERICAL LIGHT WITH SHADOWS



To get the effect we want we must use more lights. Here we have used just two so the hard edges are still visible. If we used four or more lights spaced around the surface of a sphere, the edges of light beams cast from the uplighter would be soft. This is, in fact, what happens in nature. Most light sources have a size or width, so beams cast from one side reach places beams cast from the other side could not reach and vice versa, so only the centre region illuminated by the whole width would be bright. In *Imagine*, such an effect can only be achieved with a truly massive rendering time so this two-light version will have to do.

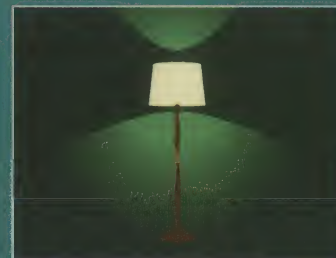
### UP-LIGHTER: SINGLE SPHERICAL LIGHT WITH SHADOWS AND FILTER



There is one other possible technique to use and that involves applying a Transparency or Filter map to the lightshade as a mask in front of the light. To get soft edges the map (created in *DPaint* in lo-res mode) is a white (transparent) disk blending progressively into a black (opaque) background. The lightshade used here was rather complicated to make, but if you just create a cylinder closed at one end, then place a disk of the same diameter over it, the disk can be mapped on to and a light placed inside will project out through the transparent hole in the map.

### THE BRIGHT EFFECT

Many objects can look effectively lit just by making them Bright. The Bright effect is added as an Attribute in the Detail Editor by selecting the Bright button. Bright objects look illuminated



because they have no shading of any kind, they just display their Colour Attribute at its brightest. As long as this is set to a bright colour the object looks lit from within.

### BRIGHT AND MAPPED



Unfortunately, removing the shading makes the object look very flat so you may find it useful to map a pattern or lines on to the object to enhance its form. Here, a simple repeating brush was produced in *DPaint* and Wrapped on to the object using the Attributes Requirer in the Detail Editor. One of the joys of *Imagine 2.0* is that it almost always gets the placing of Brushmaps exactly right. Here the brush is Flat on the X axis and Wrapped on the Z to give a good 'cylinder' wrap.

### TRANSPARENT LIGHT SHADE



While creating the transparency map used for the mask above, make some other maps. Use a range of grey tones to create a variety of patterns. When mapped on to a lampshade they produce transparent areas through which light of various intensities can shine creating different levels of shadow.

### FILTER AND COLOUR MAPPED LIGHT SHADE

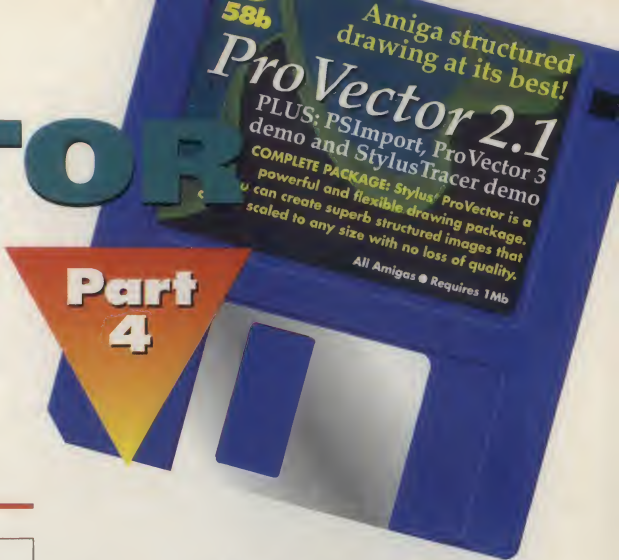
Here the shade is mapped with a transparent Filter Map and a normal Colour Map. By making the Filter Map Brushmap 1 and the Colour map Brushmap 2, the transparency effects take precedence.





**NEXT MONTH**  
GET THE MOST OUT OF  
TEXT EFFECTS

# PROVECTOR



## Part 4

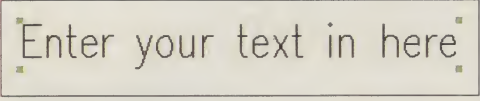
**S**tructured drawing packages such as *ProVector* are ideal for creating logos because bitmap images can be blown up as large as you like with no loss of quality. This means you can use the same logo whether you want it to appear on letter-heads or advertising hoardings.

Most logos involve some typography. There are a few exceptions to this rule, like the Mercedes Benz three pointed star, but a company or organisation has to be really huge before it can risk a type-free logo.

So, let's take a look at how to get the most out of some of *ProVector's* text handling abilities.

### 1. ENTERING TEXT

*ProVector's* text gadget is the capital T symbol. Click once on this, and then on the place on your drawing where you would like to place your type. A box opens and you can type the words you wish to display in to the requester. If you then click on OK your words will appear on screen like so:



### 2. EDITING TEXT

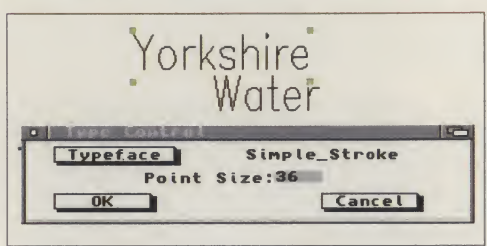
If you are unhappy with the text you have entered, you can edit it by simply clicking on it with the selection tool active (the little hand). Remember that if you wish to display different words in different sizes or typefaces, you must enter them in their own separate text requester, so that they become discreet objects.

### 3. CHANGING THE STYLE

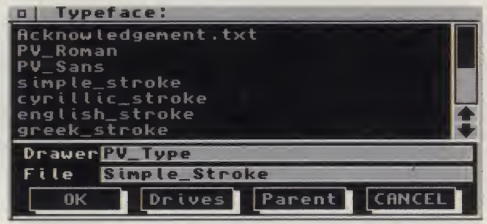
*ProVector* text is displayed in the default face, which is Simple Stroke, a clear and easy-to-read typeface, but not a very attractive one. So we need to select a better face.

While your text object is selected, go to the Style menu, and select the typeface option. You will be presented with this requester box.

**Marcus Dyson takes a look at *ProVector's* text handling capabilities and how they can be used to produce logos.**



Clicking on the typeface gadget brings up a window showing what fonts you have available.



The *Amiga Format ProVector* Coverdisk came with a program called *PSImport* which can convert Adobe Type One fonts for use in *ProVector* - refer to Tutorial Two in *AF59* for details of how to use this if you have access to Adobe Type One fonts.

Select the font you wish to use from the ones on offer, then click on OK. And... nothing happens. With *ProVector*, to see any change take effect on the rendered image you must click on the Change icon.

To change the colour of a piece of type's outline and infill, you have to use the Style menu's Fill and Border options which were covered in more detail in *AF58*.

Clicking on the Change icon (left) renders the type in the newly-selected style (below) This is the basis of a logo. Of course, logos consisting of type alone can be boring, so we need to come up with a simple pictorial device to add a bit more impact to our logo to make it stand out and get it noticed.

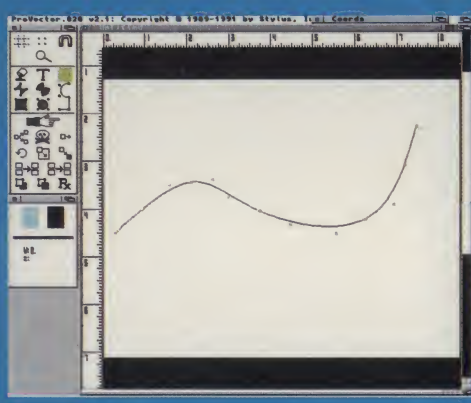


Adding a few wavy looking lines to give the impression of water, and a circle to act as a focal point, turn our two words into an (admittedly crap) logo, but hey we're trying to teach you how to use *ProVector* here, if you want to learn graphic design, go to college.

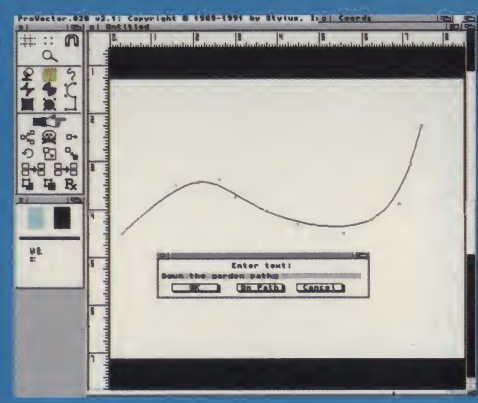


## DOWN THE GARDEN PATH

One of *ProVector's* more advanced text manipulation abilities is that of attaching text to a path. A path is just a fancy way of saying a line, but it is also a simple but effective means of adding interest to the type on your logo. Here is a simple example:



**1** Draw a line (a bendy one, not a straight one) using the freehand tool. Then select Smooth from *ProVector's* Edit Menu.



**2** While the path is selected, create some type. When the type requester appears, there's a new button, called On Path. Check this is on before you press OK.



**3** When your text appears, it will be connected to the path or line you drew and you will have created a wonderful wavy effect.







# MUSIC-X

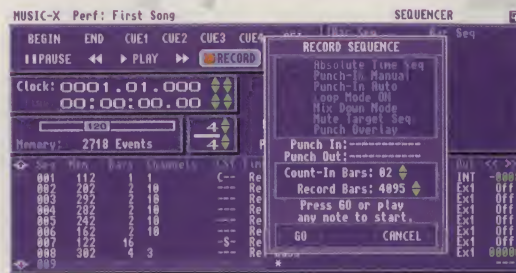
Maff Evans gets on to the more complex areas of MIDI sequencing – continuous controller messages.

## PREPARING THE SEQUENCES



Load up **Music-X** and then load in the tutorial track you created in the last issue's tutorial. Select the next free sequence in the list and select a sustained pad sound on your synth. Assign the sustained pad sound to a new MIDI channel and make sure that your keyboard is playing on that channel.

**1** Load up **Music-X** and then load in the tutorial track you created in the last issue's tutorial. Select the next free sequence in the list and select a sustained pad sound on your synth. Assign the



except the Metronome Sequences are set to Off and click on Record. Play a note on the keyboard to start and then play your eight-bar sequence after the two-bar count in. Click on Stop when you've finished.

**2** Play back the sequence from last month (listening to the bass line in particular) and rehearse an eight-bar pad sequence using single, sustained notes. Make sure that all the sequences



back to Bar edit mode, select Exit from the File menu and click on Store. Click on the next free sequence in the list and repeat the process to record an eight-bar chord sequence based around the same pad notes. Call this Pad 2.

**3** Click on Store and name the sequence Pad 1, then click on Edit and choose Event from the Edit menu. Make sure that the last note finishes before bar nine starts and set the End position to 009.01.000. Go



to add our controller messages. Select the next free sequence in the list and click on Edit. Make sure that the same MIDI channel as your pad notes is selected in the block at the bottom of the screen and click on Add. Choose Control Change from the window that pops up and click on OK. Click on Zoom+ until you are close up on the first bar and add the first event on the far left of the grid.

**4** Now we want to add our controller messages. Select the next free sequence in the list and click on Edit. Make sure that the same MIDI channel as your pad notes is selected in the block at the bottom of the screen and click on Add. Choose Control Change from the window



(marked CTL) on the right from 000 to 007. Add another three within the first beat with equal spaces between them (so that a fifth event would be smack on beat two). We want to use these events to create a continuous stream.

**5** You should now be able to see a coloured circle on the left of the grid attached to a vertical line. This is a Control event. We need to make it controller seven (MIDI volume), so move the top slider



right Amiga-D (you should have 16 events left). Select Sculpt-Control Change again and change the events to alternating values of zero and 127 (starting on zero). Click on Add, then OK and drag the end marker to the start of bar 002, then Exit and Store. Name this sequence Strobe-Gate.

**6** Go to Grid and set the sizes to quarter-notes (value 192). Drag the end marker to the start of bar 009. Select all (using right Amiga-A) to highlight the events. The circles should all be hollow. Copy these



steps if possible. When you think you've got a decent slope, select Exit from the File menu and click on Store. Name this sequence Fade In.

**7** Select Sculpt from the right-hand panel and choose Control Change. Draw a slope across the stream of events, starting at zero on the left to maximum (127) on the right. Try to avoid any sharp



right Amiga-D (you should have 16 events left). Select Sculpt-Control Change again and change the events to alternating values of zero and 127 (starting on zero). Click on Add, then OK and drag the end marker to the start of bar 002, then Exit and Store. Name this sequence Strobe-Gate.

**8** Sequence from the Options menu and copy the sequence into the next free slot. Click on EDIT and choose Select from the panel. Surround all the events after the first bar and delete them using



# CONTINUOUS CONTROLLERS

After going through the first two tutorials in this series, you should now be able to record and edit sequences and string them together to provide full music sequences. This month we'll go a step further and take a look at one of the more complicated areas of MIDI sequencing – using continuous controllers.

These are special MIDI events that affect synthesiser sounds and are usually used in continuous streams (hence the name). In this tutorial we'll discover how you can use two of the most useful and important continuous controllers while

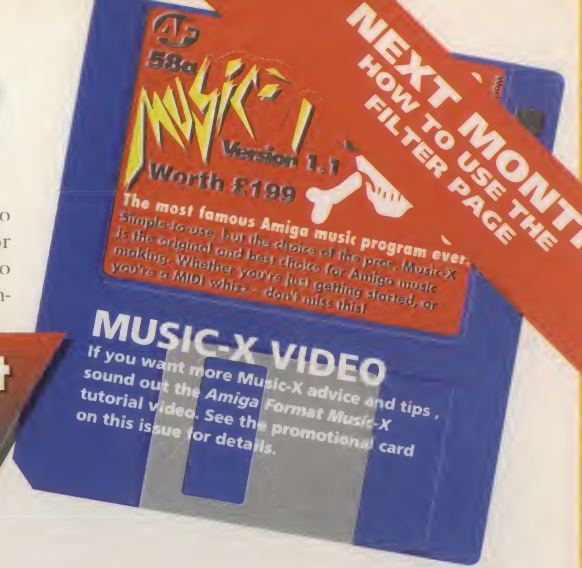
sequencing volume and pitch bend, and how to use them for special effects such as gating (or strobing as it is sometimes known) and fades. To be able to make use of this tutorial, your MIDI synthesiser must be able to receive pitch-bend and continuous controller messages.

First of all you need to work your way through the guide to preparing the sequences, then you can start to put in your effects.

Good luck!



## Part 3



## PUTTING THE EFFECTS IN A SEQUENCE



start of bar 033. Add a sequence at the beginning, stretch it out so that it's six bars long (using right cursor and shift) and use the up cursor to make it the Kick and Snare sequence.



at bar 025. Click on the Pad 1 sequence at bar 017 and use the up cursor to make it Pad 2. Click on the Pad 1 sequence at bar 025 and again use the up cursor to make it Pad 2.



(it should end at exactly the same time as the other sequences to give a good effect). Now play back the sequence you have created.

**1** Select the next free sequence in the list and click on Edit. Go to the grid and set the values to full notes (the left-hand symbol). Choose Add-Play Sequence from the panel and click on OK. Drag it so that it's at the

**3** Select all (using right Amiga-A) and then copy (using right Amiga-C). Place a copy at bar 009, select Paste (right Amiga-P) and then paste another copy at bar 017. Select Paste again and put another copy

**5** Go to bar 029 and add another sequence. Use the up cursor to make this sequence Strobe-Gate and then use the right cursor and the Amiga's Shift key to stretch the sequence out another three bars



just after the Kick and Snare sequence (at bar 007), make it Fill 1 and stretch it out one more bar so that it's two bars long.



**4** This has put together the musical elements of the sequence, so it's time to add the volume control sequences we created earlier. Go to the beginning of the sequence and add another Play Sequence at the start. Use the up cursor to make it Fade In and stretch it out until it reaches bar 009 (it should be eight bars long). The length of this has to be the full eight bars, otherwise the pad won't get to its full volume).



**6** The drums and bass should play normally, but the pad sequence should fade in slowly until after the fill. This is because the volume is gradually being increased using MIDI controller 007. At the end of the sequence, the pad chord will cut in and out rapidly, creating a strobe effect. This is due to the MIDI volume messages being switched from maximum to minimum. Experiment with this to create your own gated rhythms. Select Exit and Store and call the sequence Verse.



## PITCH BEND

Pitch bend messages are best recorded live from a keyboard, since it is quite difficult to judge their effect when entering with the mouse (it can also be a slow, laborious process). The best method is to get your main backing sorted out, select a lead line sound on your synth and record it with all the pitch-bend played live. Events can be sculpted, added and deleted in the same

way as other controller messages, but the nature of their effect means that you have to be able to hear what's going on. One point to note about pitch bend is that you need to make sure that the last value is at zero, otherwise any subsequent notes played with a pitch-bent sound will be horrendously out of key.





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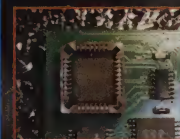
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# BLITZ BASIC

## Part 2



If you want to buy the full *Blitz Basic 2* package at a special *Amiga Format* discount price of £49.95 turn to Mail Order on page 140.

As you've probably already realised *Blitz Basic* is an incredible powerful programming system even though it's based (rather roughly) on the easy-to-learn *BASIC* language. What makes *Blitz* such an impressive programming tool for Amiga users is that it includes some specific routines to make the most of the machine's excellent hardware.

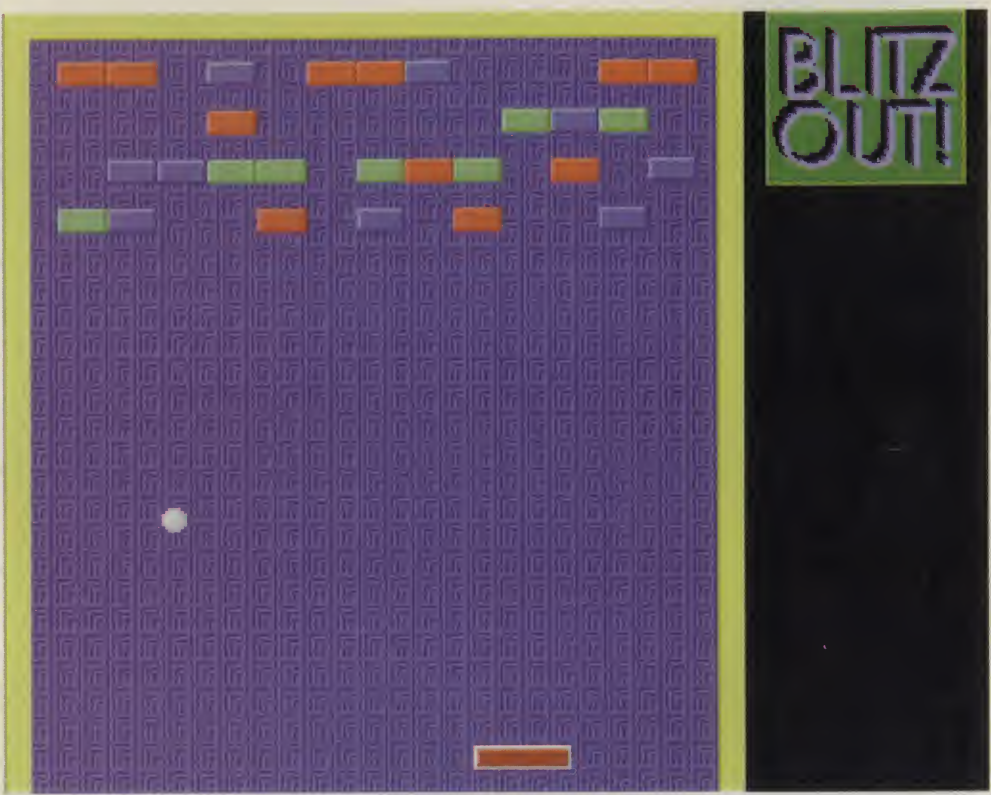
*Blitz* is particularly good for writing arcade games, so let's jump right in and knock out a quick classic. A *Breakout*-style game is a good one to start with, but I can assure you that *Blitz* is easily powerful enough to duplicate just about any arcade game you can think of. I've already got plans for converting some of my favourites, and I'm sure you have too.

We'll call our *Breakout* game *BlitzOut*. The listing for *BlitzOut* is reasonably short for a game, which is partly due to *Blitz's* compact structure and partly because the program isn't terribly complicated. However, there's plenty of scope for adding as many of your own features as you want to the basic *BlitzOut* game structure.

**Both the bat** and ball are what *Blitz* refers to as shapes. A shape is a small graphic image, which can be displayed anywhere on screen using the *Blit*, *QBlit* and *BBlit* commands. The simplest is *Blit*, which only needs a shape number and an X and Y co-ordinate to work.

In this program we'll use *BBlit*, which is slightly more complicated. *BBlit* automatically stores the data underneath the shape, which makes erasing it rather simple. The rest of the pro-

Roy Ferguson gets down to business with *Blitz Basic* and shows you how easy it is to program your very own classic arcade game on the Amiga.



Wow - retro time. You can write your own arcade classics with *Blitz Basic* and this month we'll show you how to create *BlitzOut*, a *Breakout*-style bat, ball and brick extravaganza. Nostalgia, don't ya just love it.

gram is split into separate parts called Procedures. Although it is completely possible to write a program without using a single Procedure, they are a very good way of adding a little structure to your code. Generally you should try to include all the lines of *Blitz Basic* particular to a current task in separate Procedures.

The Procedures are defined using the words *Statement/EndStatement* and they aren't actually executed until the Procedure name is used by itself. In the listing, I've created six different procedures, as shown in the table below:

When writing a program from scratch, it's a good idea to plan it as though the code for the Procedures was already written. Write down all of the Procedures you think you'll need, and only

then start to write them. You might be wondering where the graphics for the *BlitzOut* game come from. Well, there are two ways of getting graphics into your game. The first way is to incorporate them directly into your program, perhaps as a list of *Plot*, *Box*, *Circle* and *Draw* statements. The advantage of this method is obvious: your program is totally self-contained.

The second method is to create the graphics elsewhere, and then load them into the program when it is run. *Blitz* deals with pictures stored as *IFFs* (the standard supported by every Amiga program) without any bother.

**The disadvantage of** this method is that you need to keep track of where the files are: if you don't get the file paths right, or if you rename the floppy disk, the program might fail in a particularly non-user friendly way.

It's therefore a good idea to keep all your data and program files in a separate drawer. On the plus side, if you are free to load graphics you can make use of dedicated drawing tools. If you have a digitiser you could even include pictures of yourself in a game.

I created the graphics for *BlitzOut* using *Deluxe Paint*. The background is nothing more complicated than a 16-colour picture, and there are only two important features. Firstly, the *DPaint* Grid-

### CORRECT PROCEDURES

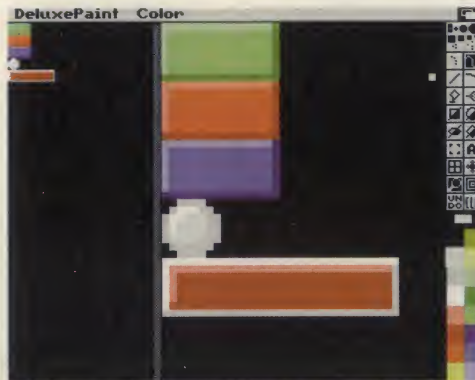
PROCEDURE NAME	PURPOSE
PrepareScreen {}	Sets the correct screen mode, and loads in the background picture and shapes from disk.
MakeBricks {}	Display the coloured bricks on-screen.
PrintStuff {}	Blit the Bat and Ball on to the display.
MoveBat {}	All the code for reading the joystick and moving the bat.
MoveBall {}	Updates the ball's position on the screen, and checks that it hasn't touched a brick.
Game {}	The Procedure which calls all the others.



Lock option was set to eight in order to get the dimensions right, and secondly the blue background pattern was made by repeating the same 8 x 8 pixel pattern. This repetition is important when the program comes to erase the bricks which have been hit. Of course, you can create your own background image – as long as you make sure it's a low-resolution (320 x 256) picture in 16 colours, it will be perfectly suitable.

**Creating the bat,** ball and bricks is a little bit trickier. Again, they were originally drawn in *Deluxe Paint* but then converted to shapes using *Blitz Basic's* Shapes Maker program, which is a particularly clever sprites editor.

The *Deluxe Paint* bricks were eight pixels high by 16 long, the ball was 8 x 8, and the bat was 32 pixels long and 8 high. Try to keep to these dimensions if possible. The reason that the *BlitzOut* program is particularly simple, is that there are only two moving objects on the screen:



The graphics for *BlitzOut* were created using *Deluxe Paint* in low-res, 16-colour mode.

the bat and the ball. The static bricks are all drawn in at the start and then you can just forget all about them. When the ball hits a brick, the brick is erased by overdrawing it with the background pat-

tern. Handling the animation is done automatically by Blitz using the Buffer command. Buffer reserves some space to store the background when a Shape is displayed with the BBlit command. Simply by performing an UnBuffer command every loop, the graphics are refreshed and the background is restored.

**This technique works** particularly well when there are only a few things moving about on the screen, which makes it ideal for BlitzOut and means that we don't need to mess around with dual playfields or sprites just yet. But next month we'll look in more detail at the code, examining in particular the various *Blitz* commands which make it all possible.

Hopefully by then you'll have been able to get *BlitzOut* working yourself, and will soon be in a position to start adding your own features.

## BLITZOUT LISTINGS

```

;
;BlitzOut; Roy Ferguson, Amiga Format;
brick_count=0
brick_total=4*13
bx=16:by=96
bdx=4:bdy=2
btx=96:btty=240
score=0
Dim brick(32,32)

Statement PrepareScreen{}
    Screen 0,4
    ScreensBitMap 0,0
    For i=0 To 15
        PalRGB 0,i,0,0,0
    Next i
    Use Palette 0 LoadBitMap 0,"dh1:background.iff",0
    LoadShapes 0,4,"dh1:shapes"
    Use Palette 0
End Statement

Statement MakeBricks{}
    SHARED brick()
    For i=1 To 1000
        x=Int(Rnd(13))
        y=Int(Rnd(4))*2
        c=1+Int(Rnd(3))
        brick(x,y)=c
        Blit(c-1,18+(x*16),16+(y*8)
    Next
End Statement

Statement PrintStuff{}
    SHARED btx,btty,bx,by
    ; Print ball
    BBlit 0,3,bx,by
    ; Print Bat
    BBlit 0,4,btx,btty
End Statement

Statement MoveBat{}
    SHARED btx,btty
    If (Joyx(1)=1) AND btx<196 Then btx=btx+4
    If (Joyx(1)=-1) AND btx>12 Then btx=btx-4
End Statement

Statement MoveBall{}
    SHARED
    bx,by,bdx,bdy,btx,btty,drop,brick(),brick_count,score
    ; Move Ball bx=bx+bdx
    If (bx<8 OR bx>224) Then bdx=-bdx

```

```

        by=by+bdy
        If (by<8) bdy=-bdy

        ; Check for blocks
        x=Int((bx-18)/16)
        y=Int((by-12)/8)
        If (x>=0 AND x<=14 AND y>=0 AND y<=9)
            If (brick(x,y)<>0)
                brick(x,y)=0
                sx=18+(x*16)
                sy=16+(y*8)
                brick_count=brick_count+1
                score=score+10
                GetaShape 5,sx,sy+126,16,8
                Blit 5,sx,sy
                bdy=-bdy
            EndIf
        EndIf

        ; Check for bat
        If by>=232
            f=(bx-btx)
            If (f>=-4) AND (f<28)
                bdy=-bdy
                bdx=bdx+(f-12)/6
            EndIf
        EndIf
        If (by>236) Then drop=True
    End Statement

Statement Game{}
    SHARED drop,brick_count,brick_total
    PrepareScreen{}
    MakeBricks{}
    Buffer 0,16384
    drop=False
    While (Joyb(0)=0 AND drop=False AND brick_count<>brick_total)
        VWait
        UnBuffer 0
        MoveBall{}
        MoveBat{}
        PrintStuff{}
        Wend
    End Statement

Game{}

```

The complete source code for this program, including graphics data, will be made available on *Amiga Format's* Spong! Bulletin Board. Call Spong! on 0225 311647.



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## A WORD FROM THE ED



THE LETTERS THAT impressed me most while wading through AF's mailbag were those from people who have 'come out of the piracy closet', so to speak. Having read our piracy special in AF54, these people have done as we suggested - they've formatted their illicit disks and decided to actually *buy* the programs or games they want.

This impressed me on two counts: giving up free software is worse than trying to give up smoking; and if *Amiga Format* can make just a handful of people see sense then we've done a good job.

But let's not leave it there: the Amiga market won't stand up to this constant erosion by parasites who only care about their own personal gain.

Don't put up with it. Your Amiga's going to look a pretty sad machine when the software runs out. If you don't want to be the owner of a 32-bit paperweight, stop playing pirated games. Stop receiving pirated software. Stop going to shops that you know copy disks (I was in a store recently where a furtive assistant was running off copies using an 1200 and X-Copy) - or better still report them to FAST (0628 660377) who can act on your behalf; who can act on all our behalfs.

OK so you may not end up with the biggest software collection in the world, but you can at least feel good about yourself. And you just may help make the Amiga a machine worth writing for...

# MailBAG

**Steve Jarratt** chooses a selection of the most incisive, witty and pertinent missives from this month's almost indecently bulging *Amiga Format* postbag. Send your letters to: Letters To The Editor, *Amiga Format*, 30 Monmouth Street, Bath, Avon BA1 2BW.

## CONSPIRACY THEORY

Chris Cowan's article A Secret Service: Privacy In Peril (AF59) about the *Pretty Good Privacy* program described how PGP not only gives the user military-standard encryption, but also gives the FBI, CIA, MI6 or KGB a few million Dollars, Pounds or Esso tokens worth of useless decoding equipment.

You may be interested in hearing what happened to the author, Phil Zimmermann, who lives in arguably the most democratic of democratic countries, the good old US of A.

Well, he and his friends are being charged under the International Traffic in Arms Regulations (ITAR), because in his fair land, encryption devices are classed as weapons and it is a felony to sell his weapon overseas without a permit (I wonder if the US Government had the correct permit when arming Iran?).

By putting the device on to the Internet he must have known that it would be distributed overseas, and this means he is being charged under the same regulations as an arms dealer. By the way, other felonies include arson and murder!

With the US Government saying that they will allow competition for the Clipper Chip (their new decoder chip which allows all forms of electronic communication to be democratically listened to by the FBI, if the correct warrants are obtained), this business of cracking down on

PGP may seem to some people like taking it out of the ball game.

Why does the expression 'Land of the free and home of the brave' seem to smell a bit like bull?

*Benjamin Nicholl, High Wycombe*

*Just goes to show: it's a free world - as long as you do what they tell you to.*

## FMV VFM?



**Voyeur: would the CD-i version be better than a CD<sup>32</sup> one? We think not.**

Thank you for the article on Full Motion Video in AF58. *Amiga Format* is easily the best all-round computer mag, by the way.

The article was well presented and said that games using FMV will be introduced, but you didn't mention if CD-i titles such as the excellent *Palm Springs Golf*, *Voyeur* and the improved version of *Microcosm* were comparable. Could you please enlighten me, because this will help me (and possibly others) to decide whether to purchase the product.

*Mark Alan Smith, Essex*

For starters, *Palm Spring Golf* and *Voyeur* are neither MPEG, nor 'excellent': *Palm Springs* is the least controllable golf game I've ever played, and *Voyeur* is as interactive as the name implies; that is, not very. No-one has seen CD-i *Microcosm* as yet, but while the Philips MPEG version may look slightly better than the CD<sup>32</sup> version, it's very doubtful it will play any better.

If by comparable you mean will these CD-i discs play on a CD<sup>32</sup> - no. Sadly, the CD<sup>32</sup> is far too powerful to run skanky old CD-i software...

## CD<sup>32</sup> WET DREAM

The CD<sup>32</sup> already appears to have a firm foothold in the CD market, but Commodore need to keep upgrading their hardware to stay ahead of the competition. I suggest the following add-ons for the CD<sup>32</sup>:

1) An upgrade to include: 1Mb of Fast RAM to allow the CD<sup>32</sup> to run at full speed. A Floating Point Unit and Polygon Draw Chip (similar to the SNES Super FX chip) capable of drawing one million pixels a second and a Super Sprite Chip to scale and rotate sprites. We could then have games like *Wing Commander* and *Virtua Racing* with arcade-quality graphics and animation.

2) A widget similar to the (failed) Konix Multi-System from a couple of years ago which gave analogue input from a steering wheel, motorbike handlebars or aeroplane joystick (all

**Continued overleaf →**

**The Gallery**  
Sponsored by **Max Graphics**

If you've got a picture that you're particularly proud of, send it in to the AF Gallery.

If (in our considered opinion) it's the best Amiga artwork we've seen that month, your picture will take pride of place on this page and win the artist a monster poster print worth £80, courtesy of Max Graphics.

As of next issue, The Gallery will be larger, and feature bigger pics with more information on how they were created. So send your entries on a floppy

disk, with step-by-step guides and details of your art package and hardware, to: The Gallery, *Amiga Format*, 30 Monmouth Street, Bath BA1 2BW.

If you need your artwork printed out, give Max Graphics a call on 0222 522332, or write to them at 168 North Road, Cardiff, CF4 3BJ.

They offer a full range of Amiga output services, including their Colossal Colour System which can print images right up to poster size.



Rose And Papillon by Rolf Simonetta of Switzerland.

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**THE BITS ON THE SIDE...**

If you peel off the bits of Sellotape from the AF Coverdisk bags, you can use them to stick the Backstage subscribers' newsletters into the inside front cover of AF, thus saving the Sellotape, and keeping Backstage neatly with the correct mag.

*Patrick, Inverness*

Does anyone else have any more top tips? If so, send them to Viz.

I have been trying vainly to pay a shareware fee to Tim Martin for the full version of his excellent SID II utility. Do you know where I can reach him?

*Terry Kirkham, Bergen, Germany*

Tim now works for Innovatronics in the US (0101 214 340 4991), but you'd be better off buying Directory Opus (which he helped write) from Meridian Software (081-543 3500).

How's the new job then? What does it feel like to be in full-time employment? What Amiga do you own? Do you wish you had a SNES like all those other sad people? Are you going to stop putting too much stuff on the Coverdisks? Are you safe unlike that Dyson kid? Do you watch Brookside? Can you roll your tongue, stand on your head, wink with both eyes and write the Lord's Prayer on a stamp?

I would appreciate it if you could answer these interesting questions, before they put me to sleep, thanks.

*Chris D, Bedfordshire*

It's great. I dunno: I've never been in less-than-full-time employment. I haven't got one (I always borrow one from the office). I already have a SNES (haven't touched it for yonks, though). Nope. Define 'safe'. Yes - but I'm not addicted. And yes, yes, yes and no. Loony.

I read an advertisement in a recent issue of Amiga Format for Complete Amiga C, and would like to know if the package is still available because I am hoping to enroll on a programming course in C. Could I

avoid buying a PC by using Amiga C on my A600? Is Complete Amiga C still available? If not, is another type of C available?

*P Reece, Crawley*

Dispel those fears: the AF book Complete Amiga C is still available, and contains everything you need to start programming in C on your Amiga, including the software! Turn to page 138 and bring some C into your life.

I recently moved from the PC to my A1200 and I am a great fan of RPGs like Ultima VII. Could you tell me the best RPGs on the Amiga (excluding Hired Guns because I already have that).

*Andrew Harris, North Devon*

Rob Mead has kindly collated a list of the top Amiga RPGs. So, in reverse order, we have:

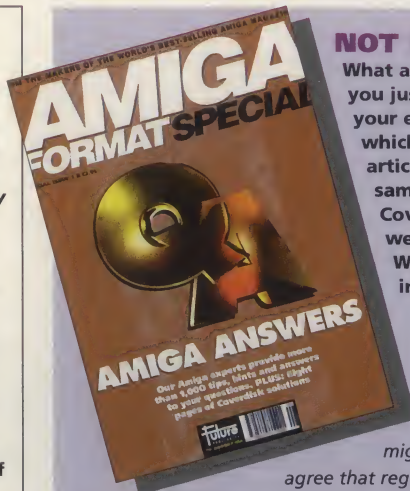
- Liberation: Captive 2 (9/10) Mindscape 0444 246333.
- Eye Of The Beholder 2 (90%) US Gold 021-625 3366.
- Blade Of Destiny (91%) US Gold 021-625 3366.
- Legends Of Valour (91%) US Gold 021-625 3366.
- Eye Of The Beholder (92%) US Gold/Kixx XL 021-625 3366
- Shadowlands (93%) Ocean/Hit Squad 061-832 6633.

And if that little lot isn't enough, you could wait for Dungeon Master 2, which will be out from Interplay (0865 390029) later this year.

In AF59's Gallery there was a picture titled King Tiger by Colin Hemmings. The picture in question was actually painted by the very talented fantasy artist, Rodney Matthews, and was used as the cover of the 1981 album Crazy Nights, by rock band The Tygers Of Pantang. I hope you will make it clear to your readers where the credit really lies.

*Chris Lay, Bournemouth*

Credit where credit's due; still, it does takes some small degree of talent to copy something that accurately. I guess.



The Amiga Format Specials: are they totally invaluable reference guides or a complete and utter rip-off?

**NOT ESPECIALLY SPECIAL**

What a rip-off the AF Specials are! How can you justify charging £3.95 - the price of your excellent magazine - for an editorial which simply reprints many of the articles? And how come the price is the same as AF even though it doesn't have Coverdisks? I think it's a cheap way of weening more money out of readers. Why not concentrate on the real AF instead of half-baked spin-offs!

*David O'Conner, South Yorkshire*

The idea behind the specials is to introduce the world of the Amiga - and Amiga Format - to people who might not ordinarily buy the magazine. I agree that regular AF readers don't really benefit, but a lot of the editorial was either rewritten to bring it up to date, or produced especially for that mag. The specials are designed to cover specific topics, such as games, beginners or hardware, so at least you get all that information in one place - which has got to be worth four quid of anyone's money.

- with tactile feedback) to give games players more 'feel'.
- 3) A hydraulic chair to go with this widget, that moves in response to inputs for the ultimate games-playing experience and to make the long walk down to the arcade unnecessary.

With these add-ons, I feel Commodore would leave the Japanese consoles choking on their silicon dust. Long live the Amiga!

*Christopher Hine, Cleveland*

Well, Chris, this sounds more like a complete redesign than an upgrade! Certainly to keep up with the new machines from Japan (which will be on import later this year), Commodore will have to revisit the CD<sup>32</sup> at some time - CD<sup>64</sup> perhaps?

- 1) The problem with upgrading hardware is that the new chipset needs to be able to talk to the old chipset - and it's generally these lines of communication which slow down the whole system. For optimum efficiency, it's better to design all the silicon and chip architecture at the same time - hence, a completely new machine.
- 2) Analogue joysticks are all well and good, but 'tactile feedback' sounds expensive to produce and, let's face it, a decent joyypad does the job adequately.
- 3) Ah, no. That's where I draw the line. This hydraulic chair idea has been knocking around for years - and I still

think it's dreadful. Too pricey, too much of a novelty, and no-one will write games for it, because only a few more-money-than-sense people would buy the stupid thing.

**AMIGA IN EXTREMIS**

I have an idea for the ultimate Amiga meetings. We could get user groups to buy an old, abandoned outdoor movie theatre, and replace the movie projector with some equipment to project the Amiga's display on to the screen at the front of the theatre and use the theatre speakers for sound.

The ground might be a bit muddy, but the area could be paved. While we're at it, we could put in one of those really big tents around the whole thing, so people could have meetings in the day.

The meeting place would become an Amiga convention centre with connections for each individual Amiga to hook up to the main Amiga system. This way, people could put their demos on the big screen, and everyone in the area would see them.

If we built such a centre, there would be a market for a new Amiga that would take advantage of all this new power. It would have zillions of colours, with a screen size of a million by a million pixels and about 1,000 sound channels. All this data would have to be stored somewhere, like on



Alien 3 by Paul A Kitching.



Eagle by Charles Leach, Stonehouse.



Magic Flower by Marianne Ruff, Zurich.



CD. Better yet, it could interface directly to the brain, via a neural connection. Then you could save files in your brain, as long as you didn't delete anything important.

The Amiga would have artificial intelligence too, so it could write its own programs. The Amiga would market itself, and everyone would be so impressed with it that they would get one. The Amiga would eventually have enough money to buy the entire universe, and build the Amiga (version infinity) using all of the matter in the universe.

Think of the kind of power you would have then! The entire universe would be an Amiga, and since the universe is expanding, it would need lots of expansion slots. Now doesn't this sound really neat? No no, I'm serious, we should really do it.

*Pete W Storonskij, Nebraska, USA*

*But we don't have outdoor movie theatres in the UK...*

## GALLERY GRIPE



Neil Wilson's ray-traced image from *The Gallery* in AF58. It's good, but is it art?

I've been a faithful follower of *Amiga Format* from the days of *ST(!)Amiga Format* and never before have I ever felt the urge to put pen to paper.

But while glancing through AF58, I came across *The Gallery* section (page 183). Why did you give the winning slot to Neil Wilson?

I am referring to the fact that the picture by Neil, in my opinion, is not artwork and is in fact a ray-traced picture. Anyone with a couple of hours to spare can learn to use a ray-tracing program. I myself use *Real 3D* and *Imagine V2.0* nearly every day.

In my opinion Mr Rhodes of Peterlee should have walked away with the prize. I thought his picture

of the *Battle Ork* was far superior. Why not have two sections in *The Gallery*: one for skilled artists and one for skilled ray-tracers?

*Kicky, County Cleveland*

*A ray-tracing package is merely a tool and in itself cannot generate good artwork: that still requires the skills of the person using it. However, I do sort of agree - ray-traced images have a special quality that endears them to the viewer, even though the image itself might not be that amazing.*

*However, the idea of two sections and two winners isn't at all bad...*

## COMPLETELY DRAB<sup>32</sup>

I recently went into an Allders shop where a person was deciding whether to buy a CD<sup>32</sup> or a CD-i. When he commented about the ugliness of the CD<sup>32</sup>, the salesman agreed, but did point out the superiority of the CD<sup>32</sup>. The person walked out with a CD-i.

I know the CD<sup>32</sup> is cheap, but does this mean it should look cheap? Commodore urgently need to re-design the casing of the CD<sup>32</sup> now.

Commodore also desperately need to bundle some decent software with the CD<sup>32</sup>. The only good game at the moment, is *Wing Commander*, and even this doesn't show off the possibilities of CD storage. Games such as *TFX* or *Rise Of The Robots* would make a perfect bundle.

Finally, I think the name CD<sup>32</sup> should be changed. Saying it's 32-bit could damage sales in the light of the 64-bit Jaguar. Maybe Commodore should re-name it the Amiga MGS, which stands for Multimedia Games System. What do you think?

*Steven Brown, Camberley*

*So, apart from the casing, the games and the name, the CD<sup>32</sup>'s great? Seriously though, I agree. The CD<sup>32</sup> casing was met with universal loathing: If you look up 'drab' or 'unsightly' in the dictionary it says 'see CD<sup>32</sup>, Commodore'. Let's hope Commodore's new owners see fit to tweak the design slightly (like ditch it completely and start again). The name's not so bad: most new games systems are 32-bit, and Jaguar's only claim to 64-bitness is a very wide bus bandwidth. In reality it has two 32-bit processors (and it's still crap).*

**Continued overleaf →**

# THE MAN AT THE TOP

The AF postbag has been packed with letters asking what's happening with CD<sup>32</sup>, the CD1200, and what the best option is for upgrading to CD.

Here Commodore UK Managing Director David Pleasance lays his cards on the table and explains exactly what the future holds.



## THE FUTURE OF COMPACT DISC

*Well, I guess it's finally time to address what must be one of the most controversial subjects raised on these pages: the issue of CD1200 - to be or not to be? That is the question.*

*Firstly, let me correct a widespread misconception. We at Commodore UK have NEVER denied the existence of CD1200 to anybody at any time. Rather, we have been very vocal about our concern as to the benefits to you, the end user, of a product which takes computing into the very latest media format, but which does not provide for further technological development.*

*Let's get one thing straight, CD1200 is good, very good, as the news story in last month's Amiga Format fully endorsed.*

*If your desire is to be able to utilise the handful of programs such as the Fish Discs and Public Domain discs that are currently available, then the CD1200 will unquestionably fulfil those requirements. It will, of course, also play all CD<sup>32</sup> games with no problems.*

*The CD1200 (contrary to some reports) will be released in all countries simultaneously, probably before Christmas, and it is estimated it will retail for £199.99.*

*Now, I ask you to be aware that CD1200 does not support Full Motion Video, and it cannot be modified in any way to support it. Perhaps you believe today that this will be of no consequence and if so, that's fine, the product will serve you well.*

*If, on the other hand, the idea of fully interactive games, with more depth and the realism of movie footage incorporated in the plot appeals to you, then I urge you to rethink your position.*

*The current Amiga CD<sup>32</sup> pack, Spectacular Voyage, retails for only £249.99 and does provide for Full Motion Video through the optional module. For as little as £29.99 you can buy an interface cable (from Brian Fowler Computing) which connects your CD<sup>32</sup> to your A1200. Although the data transfer rate is somewhat slower than CD1200, you do get the opportunity to upgrade later, when you can afford it, to utilise the exciting capability of Full Motion Video.*

*For those A500 and A600 owners who are wondering which way to upgrade, there is an interesting alternative worth considering: The Amiga CD<sup>32</sup> Expansion. This is the base unit on which the CD<sup>32</sup> sits (like a hi-fi stack system) which converts the Amiga CD<sup>32</sup> into a fully-fledged 32-bit AGA computer. It has both serial and parallel ports, an IDE hard drive controller, an internal floppy drive and a separate keyboard and will come with a mouse.*

*This product will also be released simultaneously in all countries, probably before Christmas, and it is estimated that it will retail at £199.99. Either way, now you know all the facts, you can see that Commodore are providing all possible permutations and the choice is most definitely yours.*



Modern Sunset by Marianne Ruff, Zurich.

*The Gallery*  
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READERS' LETTERS  
July 1994  
169



# How to contact

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The best way to get an answer from *Amiga Format* is to make sure you're addressing your letter to the right person (or, indeed, department) in the first place...

- We get literally hundreds of letters and faxes a day, so if we were to try to answer them all personally we would never have any time to actually write *Amiga Format*. So we're sorry, but we can't reply in person.
- We are available for emergency enquiries by telephone every Tuesday between 10.30am and 6pm, but please make sure your call is really necessary.
- Our advertising department can help with problems concerning companies who advertise in the magazine if you phone during normal office hours.
- Our subscriptions service and the *Amiga Format* Mail Order department are not in the same building as the magazine itself. Both can be contacted on 0225 822511.

### Work BENCH



If you have any problems with the technical side of your Amiga, with hardware or with serious software, Nick Veitch will try to answer you in the mag. Or, if you have any advice for others or any handy tips to share, send them in and you could win a prize.

WORKBENCH, AMIGA FORMAT, 30 MONMOUTH STREET, BATH BA1 2BW.

### Game BUSTERS



If you've just found the cheat mode, mapped out the levels, or found all the passwords for the latest game, send the info to Rob Mead and you could win a prize. Or, if you're stuck, ask Helping Hand for advice - or solve someone else's problem and win a prize!

STEPHEN BRADLEY, GAMEBUSTERS, AMIGA FORMAT, 30 MONMOUTH STREET, BATH BA1 2BW.

### Readers' LETTERS



The Letters pages are there for you to air your views and share your opinions; please remember not to ask questions that should be in Workbench! Steve is looking for thought-provoking or entertaining letters, the shorter the better.

LETTERS TO THE EDITOR, AMIGA FORMAT, 30 MONMOUTH STREET, BATH BA1 2BW.

### COMPETITIONS



To enter a competition, write the answers and your name, address and phone number on the back of a postcard or a stuck-down envelope and send it in. We have just changed our rules so that each person may enter only once: and, please, do not include entries with letters to any other part of the mag because we'll just lose them.

WHATEVER COMPETITION, AMIGA FORMAT, 29 MONMOUTH STREET, BATH BA1 2DL.

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### Faulty COVERDISKS



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# WINNERS

Are you one of the lucky winners in our *Imagine Built My Hotrod* competition, the *The Blitz A4000* giveaway or the *Watchmen* compo?



We thought Andy Burnham's cow was unusual, but on the udder hand...



John Moody's hotrods certainly caught the imagination of the judges.



The Spider Monster Truck by Peter Bellamy was wheely great.



The judges appreciated the wacky styling of Paul Matthews' offering.

### IMAGINE BUILT MY HOTROD

The following 20 people each win a Tamiya remote controlled car. The competition was judged by the Acid Software *Skidmarks* team who will be including some of the entries on *Skidmarks CD32*.

- \*\*\*\* definitely to be included.
- \*\*\* probably to be included.
- \*\* may be included.

Andy Burnham, Alfreton, Derby.

Peter Bellamy, Irchester, Northants.

Paul Matthews, East Sussex.

John Moody, Loughborough, Leics.

Ian Booker, Harrogate, N. Yorkshire.

Jean Malthieu, Le Versoud, France.

D A Power, Port Talbot, West Glam.

Callum Hingston, Auckland, New Zealand.

Bartosiwicz, Bratislava, Slovakia.

Edo Nijmeijer, Yssel, The Netherlands.

Robert Edwards, Thame, Oxon.

Andrew Barker, Leigh, Lancs.

Avekian Levon, Piraeus, Greece.

A Vermeule, Middelbury, The Netherlands.

Jason K Rigg, Hartlepool, Cleveland.

Hayden Jones, Wolverhampton.

Andrew Bolt, Bury, Lancs.

Kenneth James Reid, Dunfermline, Fife.

G E Foster, Mansfield Woodhouse.

A Knight, Torquay, Devon.

### BLITZ A4000 WINNERS

The winners of an A4000/30 in our *Blitz Basic* competition are:

Graham Mackarel, Leyland, Lancashire.

N H Slaven, Sheffield, South Yorkshire

### THE WATCHMEN

Congratulations to the five lucky winners of The Watchmen competition. Each of the people named below receive a signed copy of Dave Gibbons' award-winning graphic novel *The Watchmen* and their very own *Beneath A Steel Sky* Game.

Duncan Gray, Fortingall, Perthshire.

Graham Shawyer, Emsworth, Hampshire.

B Maginnis, Nottingham.

A Bamford, Willington, Derbyshire.

Peter Donaldson, Hartlepool, Cleveland.

The correct answers are:

Q How does Foster's robot companion Joey get destroyed?

A He was shot to pieces by the Security forces helicopter in The Gap.

Q What was the name of the helmeted law enforcer in 2000AD?

A Judge Dredd.

Q What does Hobbins say when Foster tries to open the cupboard door in the Coverdisk demo?

A "What you doing? Get out! That's me personal property!"

READERS' LETTERS  
JULY 1994



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## OCTAMED

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# ISSUE 62

## On sale Thursday 23 June

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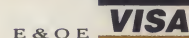
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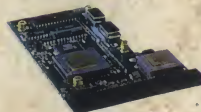
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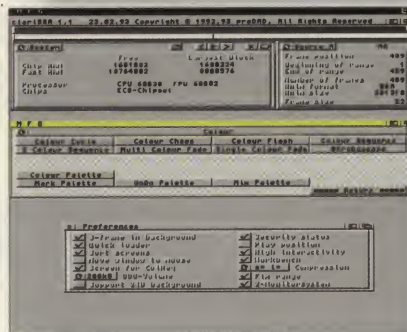
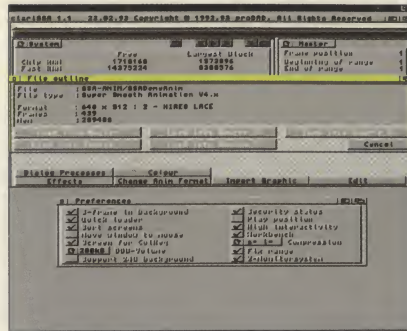


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